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# ENGLISH COMPOSITION FOR GRAMMAR SCHOOLS

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FREDERICK H. SYKES

Educ T 769.08.816

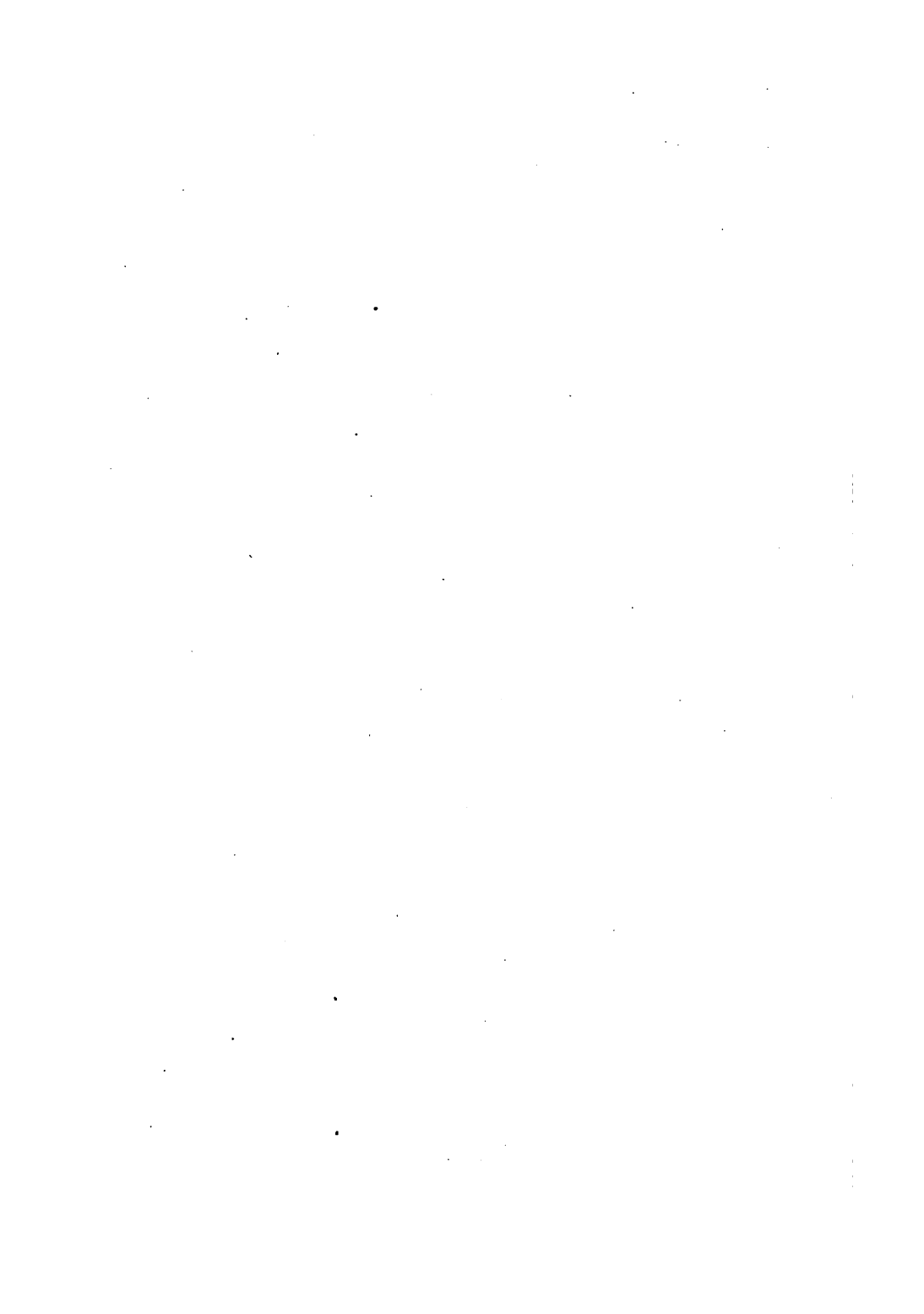
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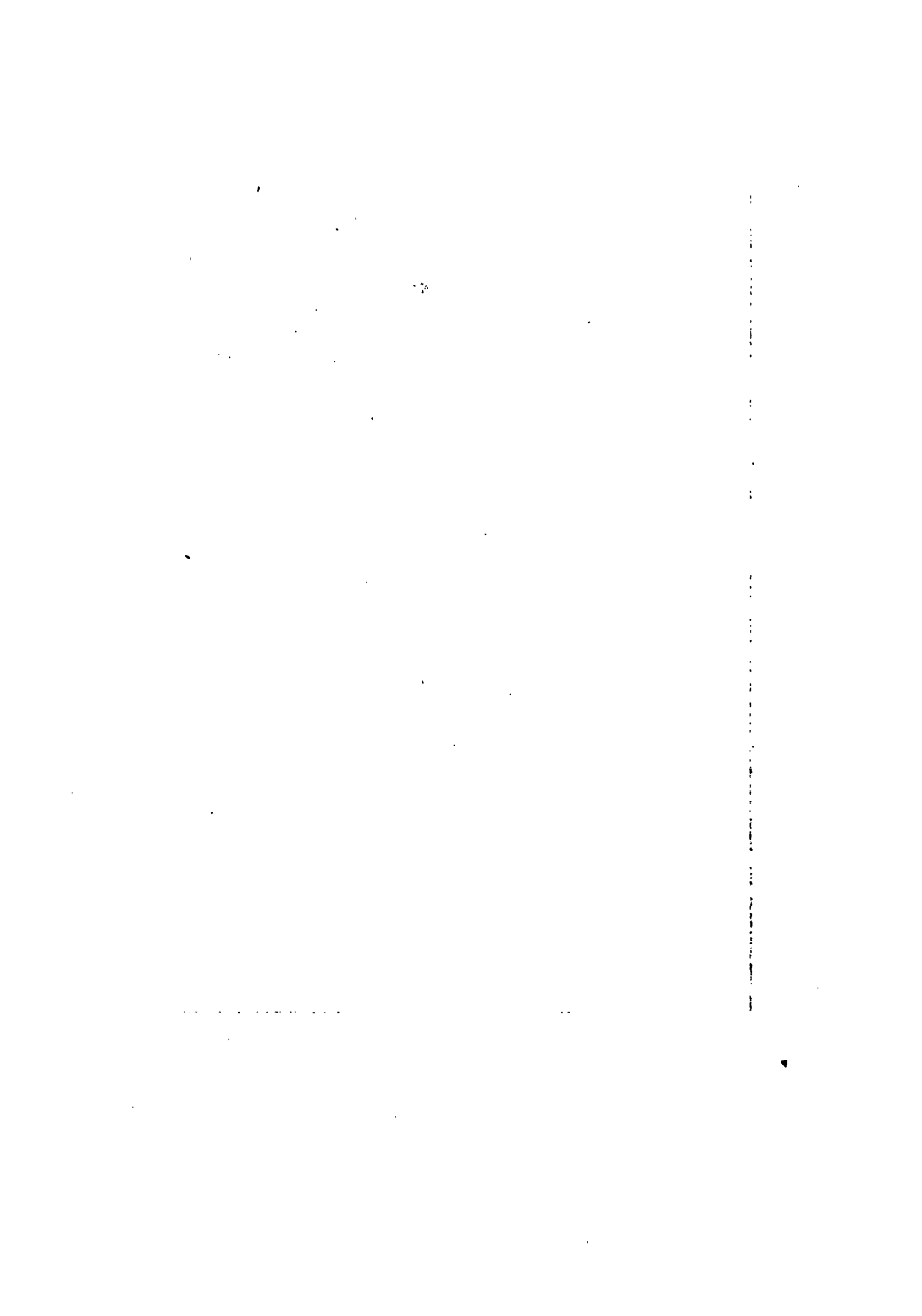
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*Drawn by N. C. Wyeth.*

**THE HARVEST MOON.**

(See Lesson LXXX, p. 313.)

# ENGLISH COMPOSITION .

FOR GRAMMAR SCHOOLS

BY

FREDERICK HENRY SYKES, M.A., PH.D.

TEACHERS COLLEGE, COLUMBIA UNIVERSITY

ILLUSTRATED

CHARLES SCRIBNER'S SONS

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## INTRODUCTION.

**The Importance of Composition.** Two subjects in the English of the Grammar School are of prime importance—Literature and Composition. Literature is important for its ideas, its formative power; Composition for its development of thought, of mental initiative and personality, as well as for its training in expression, a power of the highest social value.

**Material of Composition.** Composition is primarily a training in thought—in the acquisition of ideas and their orderly and effective arrangement. It is the child's thought that must be trained. Nature's wisdom lives in his instinctive interests and aptitudes, and these determine the material to be presented. What the child rejects or cannot handle must be put aside; what he sees and does in the daily round of life—that interests him because it is near, familiar, and his own—that is the starting-point. Outside his own world the dominant mental interest of the child is the story, especially the story that deals with animals, with primitive life, and is touched with wonder. This narrative interest will naturally progress through the fairy tale, the fable, the legend, historical incident, and biography. As the child grows, his growing powers of observation, analysis, and reasoning will permit and call for the varied material offered by nature, human and animal industry, persons, industrial processes, qualities of men and things, and the general questions discussed whenever his schoolmates or his elders gather together.

This material—most of it—must be given the pupil; but he must think it over, and possess it; and the teacher must assure his possession of it by requiring discussion, topical outlines, and reproduction of its content. This material must be interesting.—“No profit grows where is no pleasure ta'en.” It must be presented in small units—in units to ensure that essential of good teaching—lesson unity, and in small units to suit the child's capacity. This material must have a sequence, a progressive development of theme. Adding knowledge where something already is known means rational and permanent growth. Other studies, particularly Literature, History, and Nature Study, will afford good material as well; for Composition is not merely a branch of English, it is a function of mind.

**Initiative and Personality.** More than any other school subject Composition calls for the child's own power of doing, his own mental initiative. The process of composition should be interest in the material, made intelligent by discussion, turning to expression. Thought that interests the child has dynamic power to stimulate his own mental activity. When he rewrites a story that he likes he will reproduce his own view of it, and bring his imagination into play. And imagination should be exercised in the school-room as one of the most precious mental gifts. Whatever talent the child has for drawing will respond to the call made upon him to illustrate the story. The play instinct, the instinct of “make-believe”—a vast source of delight and mental growth in children—can be turned to account, at every stage of the study.

The more intelligently and sympathetically the child participates in what he writes, the better. His develop-

ment should always be up to his subject. Every task should require an effort, but every task should, with effort, be accomplished easily. Work that perplexes the pupil because it is beyond his mental power or experience only damps his spirit and retards his growth.

**Expression.** Composition is, moreover, the expression of thought in words. The child's language faculty must be nourished and trained. His vocabulary must grow, for words are ideas made current. To give form and structure to his thought, the child must grow in knowledge of phrase-forms and sentence-forms. Reading and conversation are the chief sources of linguistic growth, and the slightest comment and practice will suffice to fix new words and phrases firmly in the memory. The memorizing of passages of good literature, usual in the teaching of Literature, is indispensable training for Composition also, because it plants new thoughts, words, and language-forms, in the learner's mind, and establishes a high standard of expression.

On the formal side, the fundamental study in Composition is the structure of the sentence. The sentence is the tool of all thought—a tool infinitely varied, from the simplest to the subtlest and most complex expression. The understanding of the sentence—its forms and types, its parts and their functions—and of the sentence-group or paragraph—is the basis of all study of expression.

**Oral Composition.** Expression is both oral and written. The spoken word is valuable for its immediate service in all social and business intercourse that brings people face to face. The written word is valuable for its service in transmitting and recording thought. Much



of the training proper to Oral Composition belongs to Reading, but the training that renders speech ready, direct, clear, belongs to Composition. Oral Composition demands sedulous cultivation. Through Oral Composition the child may be trained to speak correctly, readily, and with self-possession. Opportunity for practice abounds. The material for composition can be used for oral discussion; anecdotes, local incidents, happenings in nature for oral telling; till we lead up ultimately to simple argument, speeches, and debate. The rule in all classes should require the pupils to answer and comment in language that is clear, straightforward, correct, and complete.

**Written Composition.** Written work allows time for its completion—a requisite in sustained work—and it offers a larger field for more complex exercise of thought, imagination, and expression. When expression becomes written, the formal elements of composition teaching call for more attention. There must be a developing plan of instruction that will offer systematic study of capital and italic letters, punctuation, letter forms, business forms, order of words, agreement, government, while there is constant need of the teacher's supervision over the spelling, writing, neatness, and general form of the written themes.

All teaching of formal elements, rules, terms, definitions, should be introduced by oral discussion. These are not ends in themselves; they should be taught merely as aids to expression. All theory, all rules, should be introduced slowly, for, to be effective, a little theory needs much practice.

The correction of themes is a hard but a necessary part of the teacher's work. It may be made less a burden

to the teacher (1) By reducing the length of the written work. Make the rule that compositions must be *brief but interesting*; use a time limit—ten minutes—for written class work. (2) By using more oral composition. (3) By criticising orally themes read aloud. (4) By making the pupil his own critic and the critic of his schoolmates' work. (5) By using correctional symbols.<sup>1</sup>

**English Grammar.** Grammar should be correlated with both oral and written composition. Underlying all composition is the structure of the sentence; and all expression is pervaded with relationships of concord, government, variations of the form and order of words. The laws of Grammar are only the good habits of speech, and the knowledge of Grammar is the knowledge of the rules under which all good writers and speakers work. Grammatical rules are, therefore, only short cuts to correctness. To keep the abstractions of Grammar intelligible, the teaching must be constantly associated with practice in both oral and written composition. Grammar in the early years of the study should be Composition-

<sup>1</sup> The following symbols are suggested:—

**GRADE OF WORK:**—**A**, very good. **B**, good. **C**, fair. **D**, indifferent. **F**, poor. To emphasize these marks, double the letters—**AA**, **FF**, etc.

**S.** The spelling is faulty; consult the dictionary and correct.

**Cap.** There is an error in the use or non-use of capitals; consult the rules, pp. 142-144, and rewrite the word.

**Ital.** There is an error in the use or non-use of underlined words; consult the rules, p. 147, and rewrite the word.

**P.** There is an error here in the use or non-use of the proper punctuation mark; consult the rules, pp. 152-185, and correct.

**Tr.** Something is out of order here; transpose it.

**∧.** Something is omitted here; fill in what is lacking.

**δ.** Something written here is unnecessary; strike it out.

Grammar, the law drawn from actual usage should immediately be applied in practice, above all in the practice of composing illustrations of the rule. Thus the teaching will be kept vivid, personal, near the child's life and activity. Current vulgarisms and errors of speech should be repressed by the teacher's authority, and the teaching enforced by class drill on the right forms of demonstratives, tenses, concord, government, and so forth. Where the teaching is carried into thought and constructions beyond the child's average speech, the sentences used should have a good content of thought for the sake of the potential value of ideas.

**Effective Expression.** The first problem of teaching is to secure facility of expression, but as facility grows the problem turns to that of effectiveness of expression. By insisting on effective expression, the pupil will be prepared for the principles of effective writing, just as the insistence on correctness has dominated his training

**?** The statement underlined is doubtful as to fact or meaning; modify it. The word underlined is of doubtful propriety; use a better word.

**Gr.** An error in grammar is made here (concord, government, inflection, etc.); correct it.

**Sent.** The structure of the sentence is not good; the sentence lacks unity or is awkward; recast it.

**¶.** The paragraph is not well constructed; it may lack indentation; it may lack unity,—if so make a new paragraph beginning at this mark □; or it may lack orderly arrangement,—recast it.

— **Brev.** The expression lacks brevity; do away with unnecessary words.

— **Dev.** Develop this thought to give it more prominence.

— **Int.** The writing lacks interest; say something more worth while.

— **Force.** The part marked lacks force; improve.

— **Mod.** The sentence or paragraph does not follow on easily after the preceding; it needs some connecting word or some adjustment.

in the elements of form. The arrangement of the words of the sentence, of the sentences in the paragraph, the laws of unity, coherence, emphasis, the figures of speech, and qualities of style can be studied in simple fashion, and the principles exercised and applied in the pupil's own work. This study will suffice for the beginnings of Rhetoric usually made in Grade VIII. But the study, like the study of Grammar, should yield its chief result, not in definitions, but in an intelligent appreciation of good writing and increased effectiveness in expression.

**Difficulties in Teaching Composition.** A subject that involves training in thought, in original power, in expression, is not a subject easy to teach. As a school study, Composition is still unorganized. Many teachers do not see clearly the ends to be attained in the study; they lack an organic method of instruction; all teachers need a mass of material of composition—models, exercises, themes—which they themselves have little time to select and prepare; and they are burdened with the almost intolerable burden of theme correction.

**The Plan of This Text-Book.** Any method in a subject so complex as Composition must, to be effective, be embodied in a text-book for class use. The present book aims to offer, on the method, material, and in the spirit outlined, a practical text-book for the VI, VII, and VIII Grades of the Grammar School. It presupposes, as preparation for it, language lessons in the earlier grades—lessons that will embody its principles modified to the needs of the youngest minds; for Composition is the same thing, whether in the kindergarten or the college.

The book is planned to cover the work of Grade VI on

pp. 1-100. Grade VII might review the work of Grade VI, giving greater attention to the elements of form and to topical outlines; it should use greater freedom in the choice and treatment of composition themes; and should cover the kinds of words and elements of style, and advance in composition into description (about p. 232). Grade VIII might review the earlier parts, taking the more difficult subjects, but devote most attention to the principles of effective writing and cover the elements of exposition, argumentation, and persuasion.

Interest will be added to the class work if the teacher, while keeping to this general scheme for the development of his subject, varies narration with simple expositions or intersperses commercial forms with descriptions, and so on.

The term "Lesson" used in the division of this book means a topic division, not the work to be done in a class period. Usually a "Lesson" will cover several class periods; but whatever time is taken to cover a Lesson, the law of lesson-unity need not be broken; one part should be done in each period, done clearly, fully, then on to the next part in the next period.

The present edition of this work presupposes the study of formal Grammar after Grade VI by means of an independent book.

**The Place of Composition.** Composition is the central subject of the elementary school course. Rightly pursued, it can aid—no subject more—in the development of the child's faculties; while, at the same time, it can train in the child a power that will later be of constant service in the world of thought and affairs. And, rightly taught, it can be a joy in child life.

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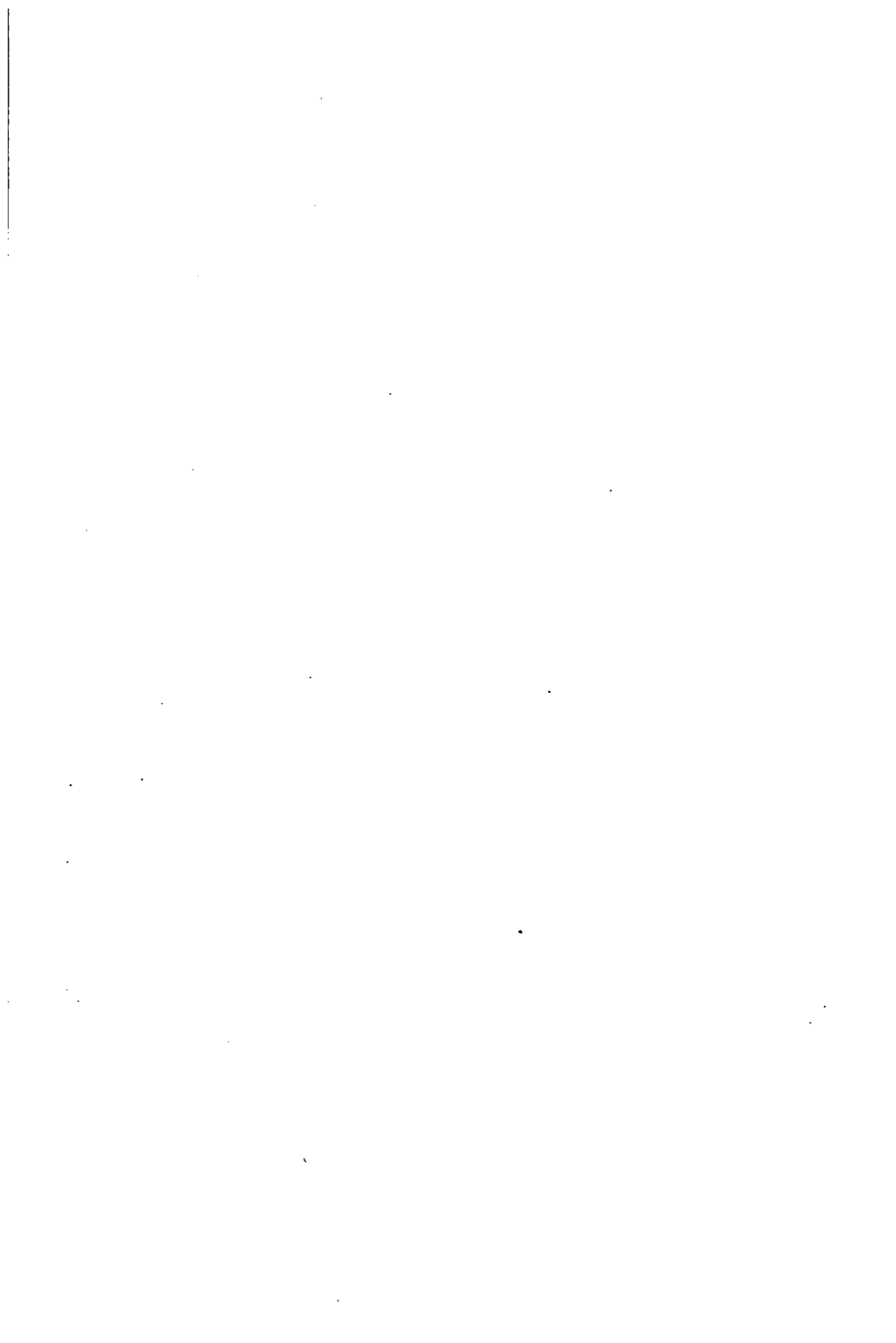
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# ENGLISH COMPOSITION

FOR GRAMMAR SCHOOLS



# ENGLISH COMPOSITION

## FOR GRAMMAR SCHOOLS.

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### CHAPTER I.—FAMILIAR SCENES AND INCIDENTS.

#### LESSON I.

**I. Oral Composition.**—Tell what you can see in this picture of a school-house.



*"A Country School-House." Photograph by L. S. Mills.*

**I.** Where does the school-house stand? What is its shape? Of what is it built? What can you say of its color? Its windows? Its chimney? Its belfry? The school-yard? The trees? What is the school for?

2. Is it like the school you go to? Where is it? What is its shape? Its material? Its color, etc.?

**II. The Sentence.**—To speak or write about things, we have names for things. Note the things in the school-room. Note the name for each thing. Note the things shown in the picture. Give the name for each thing in the picture.

Can you *think* something about each of the things in the picture? For example:

The school-house *has stone walls*.

Trees are *growing by the school-house*.

Say what you think about: 1. The school. 2. The bell. 3. The school-yard. 4. The trees. 5. The pupils.

*A complete thought expressed in words is called a sentence.*

**EXERCISE 1.**—Which of the following groups of words states what we think about a thing: 1. The school-house stands back a little from the road. 2. The trees of the school-house. 3. The school-yard is large enough to play in. 4. The windows in the wall. 5. The school-house is built of large, square-cut stones. 6. Rising up from the farther end the belfry.

**EXERCISE 2.**—In the preceding exercise complete the groups of words that do not state anything, so that they make statements and become sentences.

**Elements of Form.—Punctuation.** Note how a sentence begins with a **capital letter** and ends usually with a **period**.

The old school-house is built of gray stone.

**III. Written Composition.**—1. Write down what you can say about the school-house in the picture.

2. Write down what you can about your own school-house and yard, as if you saw them from the road!

Begin each sentence with a capital letter and end each with a period. Make a picture of the school-house, if you like, to go with your story.

The written work completed, the pupils may exchange books and mark (X) any errors in the use of capitals, punctuation marks, and spelling. The exercises returned, some of the compositions may be read aloud, to see which pupil has seen and remembered most about the school.

## LESSON II.

**I. Oral Composition.**—An incident in the school-room. Study this picture.

What is the picture about? What sort of room do you see? What time is it? What is the boy's name? What is the girl's name? What was the girl going to do? What did the boy wish to do for the girl? What has happened? Where did the ink splash and run? How did they try to stop it? What did the boy say? What did the girl say? What did the teacher say?



*"The Spilled Ink." Painting by G. Iger.*

**II. Kinds of Sentences.**—Sentences are of different kinds. The following sentences express the thoughts that *girls write well* and *boys help the girls*. Note any differences you can in the way the thought is expressed:

- |                          |                             |
|--------------------------|-----------------------------|
| (1) Girls write well.    | (1) Boys help the girls.    |
| (2) Do girls write well? | (2) Do boys help the girls? |
| (3) Write well, girls.   | (3) Boys, help the girls.   |

(1) *The sentence that asserts or declares something is called an assertive or declarative sentence.*

Girls write well. Boys help girls. Boys do not help girls.

(2) *The sentence that says something as a question is called an interrogative sentence.*

Do girls write well? Does the boy help the girl?

(3) *The sentence that says something as a command or entreaty is called an imperative sentence.*

Write well, girls. Help the girls, boys. Do not run, boys.

**EXERCISE 1.**—(1) Some pupils suggest things in the picture, others suggest statements—make **DECLARATIVE** sentences—about them.

(2) Some pupils suggest things in the school-room, others ask questions—make **INTERROGATIVE** sentences—about the things.

(3) Imagine the ink spilled, the ceiling coming down, a fire breaking out, give to the other pupils the appropriate commands—make **IMPERATIVE** sentences.

**Elements of Form.—Punctuation.** Note that the interrogative sentence is marked by a **question mark (?)** (also called **interrogation mark** or **interrogation point** or **query**).

Does the boy help the girl? Do not girls write well?

**III. Written Composition.—1.** An Incident in the School-room.

Write a series of sentences telling the story in the picture at the head of this Lesson. Take care that each sentence begins with a capital letter and ends with a period.

**2.** Tell about any incident that has happened in your own school.

When the written work is completed, the pupils may exchange books and mark (X) any errors in the use of capitals, punctuation marks, and in spelling. When the books are returned and corrected, two or three of the compositions that the readers think interesting may be read aloud entire by the writers.

**LESSON III.**

**I. Oral Composition.—**Study this picture.



*"Seaside Pleasures." Photograph by E. J. Rowley.*



Tell all you can see in this picture: What is the scene? Where is it? What do you see in the distance? What kind of day is it? What month? Is the sun shining? What time of day is it? What color is the sky? the water? the sand? Who are the little children? Where do they come from? Where are their shoes and stockings? What are they doing? What else did they do? How long did they stay by the shore? What did they say when they went home?

**II. Kinds of Sentences.**—A sentence may take the form of an exclamation to express a strong feeling.

What a wave it was!      Won't he catch it!  
How sweet the moonlight sleeps upon this bank!

*The sentence that expresses sudden, strong feeling is called an exclamatory sentence.*

The exclamation is often found expressed in a declarative, or interrogative, or imperative sentence.

Look out for that wave!      Who would be a coward slave?

**Elements of Form.—Punctuation.** The exclamatory sentence is usually marked in writing by **an exclamation mark (!)** But the interrogative sentence, even when exclamatory, often ends with its regular point (?).

**EXERCISE 1.**—Suppose a fire-engine were coming down the street, or a runaway horse, suggest the exclamatory sentences that would be appropriate.

**EXERCISE 2.**—If an accident happened in the street, what exclamatory sentences might you hear?

Only sentences are to be accepted, not mere exclamations.

**EXERCISE 3.**—If you came suddenly on the scene of

the picture above, what exclamatory sentences might you utter?

**EXERCISE 4.**—Make different kinds of sentences completing the following. Tell the kind of sentence you make: 1. ——— return to school. 2. ——— is our teacher. 3. How glad ——— are to see one another! 4. ——— opens at nine o'clock. 5. Hark! ———. 6. ——— take our seats. 7. ——— stops. 8. ——— begins again.

**EXERCISE 5.**—Make sentences about the following. Vary the kind you make: 1. The fall of the year. 2. The end of the holidays. 3. The beginning of school. 4. Meeting other boys (or girls).

**EXERCISE 6.**—Tell the kind of sentence each of the following is: 1. The shades of night were falling fast. 2. That is the way for Billy and me. 3. Let us stand here. 4. Would the ship would come! 5. How yellow the leaves look! 6. I heard the ripple washing in the reeds. 7. The whale-ship came back from her long voyage. 8. Sink me the ship, master gunner. 9. The path of duty is the way to glory. 10. The foe, they come! they come! 11. What a piece of work is man! 12. What! would you have a serpent sting thee twice?

**III. Written Composition.**—Write the story of a day by the shore. Use the scene of the picture.

Be careful to write the title and the sentences with the proper capital letters and punctuation marks. Vary the sentences used.

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## LESSON IV.

**I. Oral Composition.**—The Story of an Outing.

*"Tennyson's Brook at Somersby." Photograph by Edwin Nainby.*

1. Study the picture. Tell the class what you think is the story of the day's outing that the picture suggests.

2. Tell the class how you have spent a day by the water. Tell where you like to go. Whom you like to go with. How you get there. The best kind of day to go. How the place looks when you reach it. What you do when you are there. How you feel when you get back home.

Let the sentences be short, clearly spoken, and varied.

## II. The Structure of the Sentence.—Its Main Parts.

Note that a sentence has parts:

The brook | runs.      The grass | is green.

The fish | swim about in the water.

The girl | has caught a trout.

What are these main parts? (1) *The thing we speak about*, and (2) *What we say about it*. The thing we speak about is called the **subject** of the sentence. What we say about the subject is called the **predicate** of the sentence.

EXERCISE 1.—Point out in the following sentences (1) The thing we speak about, and (2) What we say about it:

1. The man is sitting by the tree. 2. The girl holds a fishing-pole. 3. The banks of the stream are high and steep. 4. The trees bend over the stream. 5. The man and the girl walked home in the evening.

EXERCISE 2.—Point out in the following sentences: (1) What you are speaking of, and (2) What you say about it: 1. The moon shines bright. 2. The little stars sparkle in the heavens. 3. There come the Indians! 4. Over the water speeds the canoe. 5. The stroke of paddle hardly breaks the silence of the night. 6. The very trees seem asleep.

EXERCISE 3.—Point out (1) the subject and (2) the predicate in each of the following sentences: 1. A drop of ink may make thousands think. 2. The poet makes songs and ballads. 3. Our children love to read about fairies. 4. Our little girls have read all about Cinderella and the Sleeping Beauty. 5. The teacher once told us the story of Goldilocks. 6. The pen is mightier than the sword.

EXERCISE 4.—Add a predicate to each of the following:

1. This month ———.
2. The holidays ———.
3. The harvest ———.
4. The apples ———.
5. The leaves ———.
6. The birds ———.
7. The weather ———.
8. Boys and girls ———.

**III. Written Composition.**—1. Write a free composition on some outing of your own by river or lake, etc.

[*The Title.*]                      *The Story of an Outing.*

NOTE 1.—The title must be in the middle of the line about an inch below the top of the sheet.

*Last summer I was staying with my uncle in the Adirondacks. One evening he told me that he was going next day to drive back into the woods ———.*

NOTE 2. **Margin.**—Note the margin around the printed page. In writing leave a margin on the left side of the sheet, also at the top and the bottom of the sheet.

NOTE 3. **Indentation.**—Note that the first line of each paragraph has a wider margin on the left than the lines that follow. Imitate this in writing.

Note down, before you write your story, the points you are going to mention, in the order in which they occurred. Make the story truthful and interesting. In writing, place the title correctly and indent the first line. When you have finished, review your story, and correct any errors of spelling, punctuation, capital letters.

When the exercise is completed, papers may be exchanged, and errors in spelling, punctuation, and capitals marked. After correction, two or three that are thought to be well told, may be read aloud to the class by the writers.

2. Write a story on one of the following subjects: 1. A Fish Story. 2. My Summer Trip. 3. The Best Day of the Holidays. 4. How I Saw a Bear.

## LESSON V.

**I. Oral Composition.**—Study this picture.

1. Where is the dog? What is his name? What kind of dog is he? What is his disposition? Where is he? How did he come to be there? Has the dog any right where he is? What has the cow come to do? What does the dog do? What does the cow say? What does the dog reply? What do you think of such a dog as that? Are people sometimes like that dog? What would be a good title for this story?



*"The Dog in the Manger." Painting by Edwin Douglas.*

2. Tell the story, substituting other animals for the dog and the cow.

3. Show how the story could be true of certain people.

**II. The Structure of the Sentence.**—**Subject Understood.** In the imperative sentence the subject is not always expressed. When we tell somebody to do something, we say, for example:

Look at that dog.	Take care.
Get out of the manger.	

The person about whom the assertion is made is not mentioned, but the speaker and the person spoken to know and understand who is meant. It is as if we said:

*You* | look at that dog.      *You* | take care.  
    *You* | get out of the manger.

The subject in imperative sentences is, then, frequently **understood** and not expressed.

Sometimes we add *a word of address* to make the sense clear.

Look at that dog, *children*.      Now, *cow*, take care.  
    Get out of the manger, *dog*.

**EXERCISE 1.**—Make imperative sentences (1) about the dog; (2) about the cow.

**EXERCISE 2.**—Make imperative sentences about closing the door, opening the window, writing on the board, etc. See if the subject can be left unexpressed.

**EXERCISE 3.**—Some pupils will ask questions (oral) about objects in the room. Some pupils will make declarative sentences (oral) in answer.

**EXERCISE 4.**—In the following sentences, state which are declarative, which are interrogative, and which are imperative: 1. Knowledge gives power. 2. Into the valley of death rode the Six Hundred. 3. Come one, come all. 4. Were you looking for a ship, stranger? 5. Give me liberty or give me death. 6. The shades of night were falling fast. 7. Charge, Chester, charge. 8. Which is the best of lands? 9. Happy human beings make the richest land.

**EXERCISE 5.**—Point out the subjects and the predicates of the preceding sentences.

**Elements of Form.—Capital Letters.** Note how titles of stories are written.

The Girl and the Geese.

The Story of Jack-the-Giant-Killer.

The Sleeping Beauty.

How the Elephant Got His Trunk.

*The first word, and all the important words, of titles of stories are written with capital letters.* The title is usually followed by a period.

**EXERCISE 6.**—Write the titles of any five stories you know. See that you use the proper capital letters.

**III. Written Composition.**—Write down a title for the story of the picture. See that it is placed properly on the page and has proper capital letters.

Under the title tell the story of the picture. Take care that each sentence begins with a capital letter and ends with a period.



## LESSON VI.

**I. Oral Composition.**—Study this picture.

*"A Critical Moment." Painting by L. Knaus.*

1. What is the picture about? Where did the child come from? Where is she standing? What does she hold in her hand? Where are the geese coming from? What are the geese trying to do? How does the child feel? What does she say to the geese? What does she do? What do the geese say to her? What do they do? How does the story end? Did the geese get the slice of bread and butter or not? What did anyone who saw the incident say?

2. What title shall we give the story in the picture?

**II. The Structure of the Sentence.**—The Simple

**Type.** The sentence may contain only one simple statement.

- (1) Geese | swim.            (2) Geese | eat grass.  
(3) Mary | likes bread and butter.

There is in each sentence only one statement (*i. e.*, one subject and one predicate). This is the simplest type of sentence. But compare the sentence:

Geese | eat grass || but || children | like bread and butter.

Here there are **two** statements united in the one sentence. It is *not* a simple sentence.

*The sentence that contains only one single statement is called a simple sentence.*

The simple sentence may be declarative: Geese swim.

The simple sentence may be interrogative: Does Mary like bread and butter?

The simple sentence may be imperative: Run away, Mary.

The simple sentence may be exclamatory: What a flock of geese that is!

**EXERCISE 1.**—Make simple sentences—declarative, interrogative, imperative, exclamatory—(1) about the scene in the picture; (2) about the school-room, its size, walls, windows, floor, desks, etc.; (3) about the weather; (4) about boys; (5) about girls.

**EXERCISE 2.**—Turn the following simple declarative sentences into (1) simple imperative sentences and (2) into simple interrogative sentences: 1. The moon shines bright. 2. We do pray for mercy. 3. We shall seek our uncle in the Forest of Arden. 4. The boy ran away to sea. 5. The bells ring out to the wild sky.

**EXERCISE 3.**—Turn the following simple imperative sentences into (1) simple declarative sentences and (2) into simple interrogative sentences: 1. Blow, thou winter



*"The Fairy Book." Painting by S. Giulio Rotta.*

wind! 2. Charge for the guns! 3. Come unto these yellow sands. 4. Let me play the fool. 5. Take no thought for the morrow.

**EXERCISE 4.**—Turn the following simple interrogative sentences into (1) declarative sentences and (2) simple imperative sentences: 1. Are you looking for a needle in a haystack? 2. Do you believe in fairies? 3. Who is he that cometh like an honored guest? 4. Shall we fight, good Sir Richard?

**EXERCISE 5.**—Turn the following exclamatory sentences into corresponding declarative sentences: 1. How

sweet the moonlight sleeps upon this bank! 2. If I myself could only dig! 3. What a lovely face she has! 4. What a piece of work is man! 5. How dizzy it is to cast one's eyes so low!

**EXERCISE 6.**—Make simple statements of various kinds about what you see in the picture called "The Fairy Book," p. 16.

**III. Written Composition.**—1. Write a title and tell the story of the picture at the head of the Lesson.

Make the story interesting by imagining the surprise of the girl, her anxiety, and a funny conclusion.

2. Tell any adventure you have had with some bird or animal.

## LESSON VII.



"An Amusing Story." Painting by J. G. Brown, N.A. (By permission of the artist.)

**I. Oral Composition.**—1. How to tell a story. Observe this group of bootblacks. Note the animation of the boy telling the story, his gestures; note the eager attention and pleasure of his listeners. What kind of story does he tell?

2. Study this picture. Who are the people of the story? What shall we call the story? What was the sentry's



*"'Tis The Emperor!" Painting by H. Glazebrook.*

duty? What was his punishment if he was faithless to duty? What was Napoleon's duty? How did he find the sentry asleep? What did he do? What did the sentry think when he awoke? What did he say? What did Napoleon say? (The army had just suffered great hardships and won great victories.)

Tell the story to the class—tell it with animation and interest.

## **II. The Structure of the Sentence.—The Compound**

**Type.** One sentence may contain two simple statements of equal value.

The simple sentences—

John | told the story. The boys all | listened.

may be combined into one sentence—

John | told the story || and || the boys all | listened.

*A sentence made up of two simple statements is called a compound sentence.*

The compound sentence may be represented, as if two (or more) cars were linked together, by this:



**The Clause.**—You can easily separate the compound sentence into its simple parts.

(1) John told the story || and || (2) the boys all listened.

Note that each part here says something—each part has its own subject and predicate. *Each part that says something is called a clause.* The word that joins the clauses is the **link-word**.

**EXERCISE 1.**—Make two simple statements in one sentence about (1) something in the first picture in this Lesson; (2) something in the second picture.

**EXERCISE 2.**—What simple statements are contained in each of the following compound sentences; tell how many clauses each sentence has: 1. Harry is at school, but John is at work. 2. Run home, get your skates, and be off to the river. 3. Either he is wrong or you are. 4. The harvest is plenteous, but the laborers are few. 5. Men may come and men may go, but I go on forever. 6. The rain descended, and the floods came, and the winds blew, and beat upon that house, and it fell not.

**EXERCISE 3.**—Make compound sentences of the following groups of simple sentences: 1. He caught a cold. He is very ill. 2. A certain man planted a vineyard. The man let it to husbandmen. The man went into a far country for a long time. 3. I tried to find the ball. I could not find the ball. I gave the ball up for lost. 4. I cannot write well. Mary cannot write well. You can write well. 5. The rain descended. The floods came. The winds blew. The winds beat upon the house. The house fell.

**III. Written Composition.**—Write the story in the picture of "'Tis The Emperor!"

Give a title to the story. Write the story just as if you were telling it aloud to the class.

## LESSON VIII.



"Saved." *Painting by Sir Edwin Landseer.*

**I. Oral Composition.**—Study the story suggested by this picture.

1. Various pupils will try to tell the story as they see it in the picture.

2. Other pupils will add to the story told anything they see in the picture that has not been told.

3. Review the full story, covering all the details.

4. Tell to the class any incident you know about the devotion or sagacity of a dog or other animal.

**II. The Structure of the Sentence.**—**1. Coördination.** In the sentence:

The storm blew and the waves rose.

note the two clauses in the sentence. Note that each clause could be stated separately, each in a simple sentence:

The storm blew. The waves rose.

*The clauses are equal or coördinate in value.* They are united in one sentence to express one full thought in the story of the storm.

**EXERCISE 1.**—Make two statements of equal value in the same sentence about: 1. The child and the dog. 2. Boys and girls. 3. Christmas and New Year's Day. 4. Geography and history. 5. The creek and the river.

**2. Subordination.**—But if we say:

(1) The waves rose, (2) when the storm blew.

we express (1) *one main statement*, and in (2) give the *time* or *reason* for the action. We state the important and principal thought in (1) **the principal clause**; (2) we **subordinate** the less important statement—the time, manner,



cause, kind, etc., of something in the main statement—and put it in a **modifying** or **subordinate** clause. The **modifying** or **subordinate** clause, as it were, *hangs on* to the principal clause and is also called the **dependent clause**.

Study to find out why one clause is principal and another is subordinate.

**Elements of Form.—Punctuation.** Notice that for clearness the subordinate clause is frequently marked off by a **comma** (,) from the principal clause.

When the storm blew, the waves rose.

As the boat sank, the dog began to swim for the shore.

When, however, the meaning of the sentence is clear without the comma, do not use it.

The dog knew [no comma] that he could swim.

Here is the man who told me how to come.

They fished all day where they had caught fish before.

**EXERCISE 2.**—Add to the principal clause less important statements in subordinate clauses: 1. We stayed indoors [why, when, how long, etc.]. 2. We come to school [why, when, etc.]. 3. Boys like holidays because ———. 4. Dogs [what kind] ——— are of no use. 5. Boys [what kind] ——— become good men. 6. Girls [what kind] ——— love books. 7. When ———, the sun came out. 8. ——— [cause], the men went hunting. 9. ——— [time], the boys caught a big pike.

Write the sentences made for practice in punctuation.

**EXERCISE 3.**—Some pupils will in turn suggest a simple sentence, others add a suitable coördinate clause.

**EXERCISE 4.**—Some pupils will suggest a simple sentence, others will add a dependent clause.

**EXERCISE 5.**—Point out (1) which clauses are principal, (2) which are coördinate, and which are subordinate in the following sentences; (3) explain the punctuation of each sentence: 1. Margery thought that she would like to sit down on the bank. 2. She lay down on the grass, till a beetle ran over her. 3. United, we stand; divided, we fall. 4. The thunder now ceased, the wind fell, and the lake grew calm. 5. Although the slave-ship was armed, it was no match for the English cruiser. 6. Give me liberty or give me death. 7. Ye that fear the Lord, wait for His mercy! 8. Many are called but few are chosen. 9. The man that never felt a wound jests at scars.

**III. Written Composition.**—Tell the story in the picture at the head of the Lesson.

Give a suitable title to the story. Before you begin to write, note down all the points in the story in the order in which you are going to tell the story. Think of what you see and what you hear. Make the story brief but interesting. Express the excitement of the rescue, as if you were an onlooker.

## LESSON IX.

### I. Study this incident:

#### THE SKATERS AND THE WOLVES.

It was in the dead of winter that we had our most dangerous adventure with wild animals. The lake was frozen over, and our boys, Frank and Harry, spent much

of their time in skating on it. One day the boys were out by themselves, and we could distinctly hear their merry laugh and the ring of their skates, when all at once a cry reached our ears which we knew meant danger. We all rushed to the door, I with a rope, and Cudjo, our colored servant, with his long spear. In a moment we were out-



*"A Winter Night" (in Lithuania). Painting by A. v. Wierusz-Kowalski. Copyright, 1895, Photographische Gesellschaft. By permission of the Berlin Photographic Co., New York.*

side the house, and could see both the boys at the farthest end of the lake skating toward us as fast as they could. Close behind them upon the ice, and following at full gallop, was a pack of wolves!

They were not the small prairie wolves which the boys might have chased away with a stick, but the larger animals known as the great Dusky Wolf of the Rocky Moun-

tains. There were six of them, their long dark bodies gaunt with hunger, and crested from head to tail with a high bristling mane. They ran with their ears set back and their jaws apart, so that we could see their red tongues and white teeth. I seized a large rail as I ran, while Cudjo hurried forward armed with a spear. My wife turned back into the house for my rifle.

I saw that Harry was foremost, and that the wolves were closing upon Frank. This was strange, for we knew that Frank was by far the better skater. The wolves were upon his heels! "O, they will kill him!" I cried. What was my joy at seeing him suddenly wheel and dart off in a new direction, while the wolves slid on helplessly over the smooth ice.

The wolves then took on after Harry, and in a moment were close upon him; but, warned by his brother, he, too, wheeled in a similar manner, while the fierce brutes were carried a long distance before they could turn themselves.

We heard Frank calling out to his brother to make for the shore. When Harry had passed, Frank dashed off, followed closely by the whole pack. Another slight turn brought him nearly in our direction; but there was a large hole broken through the ice close by the shore, and we feared he would skate into it. We shouted to warn him, but he knew better than we what he was about. Within a few feet of the hole he wheeled sharply to the left, and came dashing up to the point where we stood. The wolves went sweeping past the point where he had turned, and plunged through the broken ice into the water. Cudjo and I ran forward, and with the heavy rail and the long spear, commenced dealing death among them.

This was, indeed, a day of great excitement in our forest home. Frank, who was the hero of the day although he said nothing, was no doubt not a little proud of his skating feat.

By MAYNE REID.—Adapted.

1. What do you know about wolves?—the gray, or timber, wolf and the prairie wolf—the coyote—the appearance of the timber wolf, his food, the pack, the danger they are to mankind?

2. Tell how the incident in the story of “The Skaters and the Wolves” came about. Who were Frank and Harry? Where did they live? How did they get into danger? How did Frank help Harry? How did they escape? What became of the wolves?

3. Give other words for the following: 1. In the dead of winter. 2. Spent their time. 3. The cry meant danger. 4. Following at full gallop. 5. Gaunt with hunger. 6. The wolves were closing upon Frank. 7. They took after Harry. 8. In our direction. 9. What he was about. 10. We dealt death among the wolves.

4. Make a map of the scene of the story, showing the places. Trace the course of the chase.

5. Tell the story orally.

6. Draw up an orderly plan of the story. Arrange the details in groups according to the main parts of the story.

**II. The Structure of the Sentence.—The Complex Type.** Study the type of structure of these sentences:

THE BOYS TOOK TO SKATING *when the lake froze over.*

A CRY REACHED OUR EARS *which meant danger.*

I SAW *that Harry was foremost.*

FRANK, *who was the hero of the day,* WAS PROUD OF HIS EXPLOIT.

Each sentence here has a **main** or **principal** statement. There is also something in the main or principal statement that is modified by a subordinate clause. *A sentence of this type—that is, made up of one principal clause and one or more modifying clauses—is called a **complex sentence**.*

The complex sentence may be represented by this diagram, in which the main heavy line is the principal clause and the lighter line the modifying clause that goes with it.



EXERCISE 1.—Compare the complex with the compound sentence and show the difference in the structure.

EXERCISE 2.—Show that the subordinate clause may modify either the subject or the predicate of the sentence (see p. 9).

EXERCISE 3.—Make a simple statement about anything in the picture, and modify it by a subordinate clause.

EXERCISE 4.—Add a suitable subordinate clause to modify the predicate in each of the following sentences:

1. Mary rode home ———.
2. I remember ———.
3. Do not count your chickens ———.
4. The farmer sat in his easy chair ———.
5. It is four o'clock ———.
6. I am always happy ———.

EXERCISE 5.—Add a suitable subordinate clause to modify the subject in each of the following sentences:

1. The sky ——— was suddenly overcast.
2. The wind ——— blew a gale.
3. Our house ——— was most exposed to the storm.
4. The garden ——— was almost ruined.
5. The water ——— swept away the roadway.
6. The storm ——— was the heaviest of the year.

EXERCISE 6.—Add a suitable subordinate clause to com-

plete each of the following: 1. A volcano is a mountain ———. 2. A patriot is a man ———. 3. Snow-drops are so called because ———. 4. A saw-mill is a mill ———. 5. A town becomes a city when ———. 6. A little fish grows into a big one if ———. 7. A swallow is called a bird of passage because ———. 8. At evening ——— I see the stars shine overhead.

**III. Written Composition.**—1. Write the story of "The Skaters and the Wolves."

2. Write a similar one of hunting a bear, deer, fox, or other wild animal.

3. Tell about wolves.

Rudyard Kipling's *Jungle Book*, Chapter I, "Mowgli's Brothers," may, with advantage, be read to the class.

## LESSON X.

**I. Oral Composition.**—Study this picture.



"Excitement." Photograph.

1. Where is the place? Who are the people? What do you suppose is happening below that interests them so much? Tell the story, and describe vividly the probable incident or accident below, as you think it happened.

2. Tell the class of any similar incident or accident.

**II. The Structure of the Sentence.—The Complex-Compound Type.** The compound sentence may be modified by subordinate clauses added to it. We can modify the compound sentence:

They sat on the bridge || and || watched the river below.

by a statement of the time or place, etc.:

THEY SAT ON THE BRIDGE || AND || WATCHED THE RIVER BELOW,  
*when suddenly something happened.*

*A sentence of this type is a compound sentence, but, like a complex sentence, it also is modified by a dependent clause. It is called a **complex-compound sentence**.*

The complex-compound sentence may be represented:

————— **O** —————

**EXERCISE 1.**—Using any suggestions of the scene in the picture, make compound sentences; then add a modifying clause to give the complex-compound type.

**EXERCISE 2.**—Add suitable modifying clauses to the following compound sentences: 1. The girl sat still and said nothing. 2. The leaves turn yellow and the air grows hazy. 3. Laugh and grow fat. 4. The dogs barked, the chickens flew, the children ran into the house. 5. The traveller had brought a lantern with him, but he lost his way in the darkness. 6. The man ——— complains most and is most unhappy.



**EXERCISE 3.**—(Review.) Name the kinds of sentences in the following—declarative, interrogative, imperative; state whether any of the sentences are also exclamatory:

1. When shall we three meet again—in thunder, lightning, or in rain?
2. How still the air is!
3. Flow gently, sweet Afton.
4. Blow, bugle, blow.
5. Three wives sat up in the lighthouse tower.
6. Where are the songs of spring?
7. Go West, young man.
8. Man the life-boat!
9. He must have been a jovial king.
10. Bring truth that sways the soul of men.
11. Hitch your wagon to a star.
12. Touch not, taste not, handle not.

**EXERCISE 4.**—Name the type of sentence—(1) simple, (2) compound, (3) complex, (4) complex-compound—each of the following is: 1. Brignall banks are wild and fair. 2. The rebel rides on his raids no more. 3. Come unto these yellow sands and there join hands. 4. Why should we wait, when no man is afraid? 5. Run, jump, play, boys, and have a good time. 6. Up rose old Barbara Frietchie then. 7. I galloped, Dirck galloped, we galloped all three. 8. 'Tis the last rose of summer left blooming alone. 9. The city that is set upon a hill cannot be hid. 10. The race is not to the swift nor is the battle to the strong. 11. Out upon the wharfs they came, knight and burgher, lord and dame. 12. All that glitters is not gold. 13. How babies will poke those wonderful little fingers of theirs into every hole and crevice they can get at! 14. He put in his thumb and pulled out a plum, and said "What a good boy am I!" 15. He that is down need fear no fall.

**EXERCISE 5.**—Practice developing simple sentences into (1) compound, (2) complex, and (3) complex-compound.

**III. Written Composition.** — 1. Imagine you were among those shown in the picture at the head of the Lesson, or near them. Tell how you came there and what happened. Give an appropriate title to your story.

2. Write the story of what is happening here.



*"Shipping Cotton." From copyright stereograph by Underwood & Underwood. By permission.*

## CHAPTER II.—FABLES.

### LESSON XI.

#### **I. Oral Composition.**—Study the following fable:

A fox was once caught in a trap and lost his tail. He was very much ashamed of his looks. However, he thought of something that he might do. The foxes held every spring a great council. When they next met, the fox without a tail put forward a proposal. He proposed that all the foxes should cut off their tails. Tails, he said, were useless, and cumbersome, and ugly. The argument seemed good, and might have prevailed but for an old fox. This old fox said: "Stand up, turn round, and show us *your* tail." The fox without a tail stood up, turned round, and how all the other foxes did laugh at him!

1. Suggest a title for the story.
2. Tell the story orally, with books closed.
3. Show how this story could be true of some person.

**II. The Structure of the Sentence.**—**Parts of the Subject.** 1. **The Simple or Bare Subject.** The subject may be made up of a single word.

FOXES | are cunning.

This is the **simple subject** or **bare subject**.

**2. Attributes.**—Or the subject may be (1) pointed out.

*Those FOXES* | are cunning.

Or (2) the subject may be described.

The *FOXES that we read about* | are cunning.

When the simple subject is pointed out, or limited, or described by other words, the words that point out, or limit, or describe the simple subject are called its **attributes** or **modifiers**.

**EXERCISE 1.**—Some pupils will suggest sentences with simple subjects. Others will suggest attributes or modifiers of the simple subjects.

**EXERCISE 2.**—Take the following sentences and build up, as fully as you can, appropriate attributes to the simple subjects: 1. *Men* work. 2. *Dogs* are useful. 3. *Boys* will become great men. 4. *Girls* are not liked. 5. *Music* is delightful.

**EXERCISE 3.**—Point out the simple subject and its attributes in the following sentences: 1. A birdie with a yellow bill hopped upon the window-sill. 2. A hundred dogs bayed deep and strong. 3. A heap of withered boughs was piled up. 4. This mounting wave will roll us shoreward. 5. The wind from the ocean begins to blow. 6. Under a spreading chestnut-tree the village smithy stands. 7. The spirit of my father, which I think is within me, begins to mutiny against this servitude. 8. The deep-mouthed bloodhound's heavy bay resounded up the narrow way. 9. The antlered monarch of the waste sprung from his heathery couch in haste.

**EXERCISE 4.**—Point out the simple subject and its

attributes in the sentences of the fable that begins this Lesson.

**Elements of Form.—Punctuation.** Notice the way to write the exact words used by a speaker.

The old fox said: "Stand up, turn round, and show us your tail."

The punctuation signs that mark off **the exact words quoted** are called **quotation-marks** (" "). Giving the very words the speaker used, is called **direct narration**.

**III. Written Composition.—1.** Write, with books closed, a title for the fable in this Lesson, then write the story. Or,

2. Tell the story as if it had happened to some other animal or bird. Or,

3. Tell the story so as to make it appropriate to a person.

## LESSON XII.

**I. Oral Composition.—**Study the fable:

### BELLING THE CAT.

1. The race of mice had suffered much from the cat.
2. The cat would move secretly. The cat would watch silently. The cat would pounce upon them unawares.
3. It was not fair. 4. The mice resolved to hold a council. The mice resolved to consider their case. 5. Many came to the council. All were of the same mind. 6. They complained of their lot. They abused the cat. 7. Something had to be done, but what? 8. Then some one

thought of a plan. 9. Let us tie a bell on the cat. 10. The bell would ring. The bell would give us warning of the cat's approach. We could easily escape. 11. The mice squeaked "Hurrah!" 12. But one old mouse objected. 13. "Which of us will tie the bell on the cat?" 14. That was a poser. The council broke up. Nothing was done.

1. Various pupils will tell the class, from memory, the story of Belling the Cat, part by part, following this **topical outline**:

- (1) The title of the story.
- (2) How the mice suffered from the cat.
- (3) The council of the mice.
- (4) The plan proposed.
- (5) Why it came to nothing.

**II. The Structure of the Sentence.—The Subject Understood.** Read the following sentences and see which you prefer. Note where the subject is expressed and where it is omitted.

- { (1) The cat would move secretly. The cat would watch silently.
- { (2) The cat could move secretly and watch silently.
- { (1) I buttoned up my coat. I hurried forward.
- { (2) I buttoned up my coat and hurried forward.
- { (1) The boy lay down on some hay in an outhouse, and the boy went to sleep, and the boy did not wake till sunrise.
- { (2) The boy lay down on some hay in an outhouse, went to sleep, and did not waken till sunrise.

In compound sentences where there is the same subject to all the predicates, the subject can often be omitted after the first clause. It is **understood** with the clauses that follow.

**Predicate Understood.**—Similarly the predicate may be understood.

The mice ran away from the cat, and the rats, too (*ran*). Who ran? The rats and the mice (*ran*).

**EXERCISE 1.**—Do you feel anything awkward in the sentences of Belling the Cat? Combine into single sentences the groups of sentences of the fable numbered 2, 4, 5, 6, 10, 14. Express as briefly as possible. Do the changes you make render those sentences less awkward? Why should they be combined sentences and not simple?

**EXERCISE 2.**—Give each of the following groups of sentences as one sentence and as briefly as possible: 1. The blacksmith goes on Sunday to the church. The blacksmith sits among his boys. 2. The wind tosses the kites on high. The wind blows the birds about the sky. 3. Harry was climbing up into the cherry-tree. Harry fell down into a berry-bush. Harry scratched himself. Harry hurt himself. 4. The rabbit lay down in the tall grass. The rabbit was soon asleep. The tortoise kept on running. 5. We crossed the creek by means of a boat. We ascended the high grounds on the shore. We made our way to the summit of a lonely hill. 6. The old people sit at home. The old people talk. The old people sing. The old people do not play at anything.

**III. Written Composition.**—1. Write down the four parts of the outline of Belling the Cat, from memory, and expand each part of the outline into the full story.

2. Imitate the story by changing the animals to other animals, to which it might be appropriate (*e. g.*, sheep and a wolf), or to persons (*e. g.*, girls and a rude boy).

## LESSON XIII.

**I. Oral Composition.**—Study this fable:

A crow sat up on a high tree, holding a little cheese in his beak. A fox who happened to come by smelt the cheese, stopped, and spoke to him. "How pretty you look! How very fine! If your voice, Master Crow, comes up to your looks, there is not a bird like you in the bush." The crow, as he heard himself praised, ruffled all over with pride. He opened his beak to sing, and, of course, the cheese fell to the ground. The fox pounced on the cheese and made off. "This will teach you," he said, "not to listen to flattery, and the lesson is well worth a cheese."

1. Various pupils will tell the class the story of the fable, part by part.

- (1) How the fox and the crow met.
- (2) The device of the fox to get the cheese from the crow.
- (3) The moral of the story.

2. What kind of human being was the crow like? What kind of person was the fox like? Tell the story as it might have happened to such people.

3. Draw up on paper an outline of the story.

**II. Structure of the Sentence.**—**The Compound Subject.** Note that we can say the same thing of several subjects.

*The fox, the wolf, the lion, and the ass* are the favorite animals in fables.

*High and low, rich and poor, king and peasant,* honor the honest man.



How many statements are combined in each sentence? Observe how much shorter the sentence is than if we said:

The fox is a favorite animal in the fables. The wolf is a favorite animal in the fables. The lion, etc.

*Two or more subjects to the same predicate make a compound subject.*

A similar means of brevity may be used with other parts of the sentence.

The fox in the fable is *cunning*, *unscrupulous*, and not *brave*.

The day is *cold*, *and dark*, *and dreary*.

You will get *either a sleigh or a pair of skates* at Christmas.

**Elements of Form.—Punctuation.** Several subjects with one predicate, or several predicates with one subject, make a *series*, and *each part of the series requires to be marked in writing by a comma (,)*.

The fox, the wolf, the lion, and the lamb figure in the fables.

(But—The fox and the wolf once went a-hunting.)

They raced, jumped, and swam.

**EXERCISE 1.**—Shorten the sentences in each of the following groups by using compound subjects for one predicate, or several predicates with one subject expressed. Write the sentence you get with proper punctuation of the series: 1. Dandelions grew in the field. Buttercups grew in the field, daisies grew in the field. 2. The talking went on. The singing went on. The laughing went on. 3. Comfort is to be found in books. Consolation is to be found in books. Refreshment is to be found in books. Happiness is to be found in books. 4. Bessie loved flowers. Bessie loved garden flowers. Bessie loved wild flowers most of all. 5. The horse had glossy black hair. The horse had a flowing mane. The

horse had a tail that grew thick and long. 6. The gardener digs the flowers. The gardener cuts the hay. The gardener never seems to want to play. 7. The old dog lies in the sun. The old dog sleeps. The old dog is now good for nothing. 8. We unshipped the mast. We threw in an extra oar. We were ready to embark.

EXERCISE 2.—Point out the principal and the subordinate clauses in the following sentences. State the type of sentence each is—simple, compound, complex, complex-compound: 1. Thou art the ruin of the noblest man that ever lived in the tide of times. 2. If you have tears prepare to shed them now. 3. Here are a few of the unpleasantest words that ever blotted paper. 4. All that glitters is not gold. 5. Brutus says that Cæsar was ambitious, and Brutus is an honorable man. 6. Fast bind, fast find. 7. When you are angry, count ten before you speak, but when you are very angry, count a hundred.

8. Boats sail upon the river,  
And ships sail on the seas;  
But clouds that sail across the sky  
Are prettier than these.

9. We left behind the painted buoy  
That tosses at the harbor mouth;  
And madly danced our hearts for joy  
As fast we fled to the South.

EXERCISE 3.—Tell the type—simple, compound, complex, or compound-complex—of each sentence in the fable above.

**III. Written Composition.**—1. Give a title and write, from memory, the fable that begins this Lesson.

Draw pictures to illustrate your story. The first one,

the crow holding the cheese; the second one, the fox making off with the cheese.

2. Tell the story of the Wild Ducks and the Frog.

The wild ducks were flying south. A frog asked them to take him with them. "How?" asked the ducks. "You can't fly." The frog told them to get a stick; a duck was to hold either end; he would hold on to the middle. They start. On the way they fly over a field where men are working. The men look up—see the device. "I call that clever," said one. "I wonder who thought of it," said the other. "I did," said the frog, and fell to the ground and was killed. Moral.

## LESSON XIV.

### I. Oral Composition.—Study this fable:

Once upon a time a fox invited a crane to supper. When the crane arrived he found that the fox had for supper only soup, which he had put in a very flat dish. The crane with his long bill could get nothing. The fox lapped up everything in the dish, and thought himself a very clever fellow.

After a while the crane invited the fox to supper. When the fox arrived he found that the crane had for supper only soup, which he served in a long jar with a very narrow neck. The crane with his long narrow bill made a very good dinner. But the fox found that he could not put his head into the neck of the jar, and so he got nothing. He went away quite crestfallen, thinking that perhaps he was not such a very clever fellow after all, and that sometimes people are paid back in their own coin.

**I. Several pupils tell the story to the class in parts:**

- (1) 1. The fox's invitation to the crane—What did he say?  
What did the crane answer?
2. The fox's preparations for supper—What did he want to do? How did he go about it?
3. The fox's supper—What did the crane expect? What did he find? How did he fare? How did the fox fare? What did the fox think of himself?
- (2) 1. The crane's invitation to the fox—What did he say? What did the fox reply?
2. The crane's preparations for supper—What did he want to do? How did he set about it?
3. The crane's supper—What did the fox expect? What did he find? How did he fare? How did the crane fare? What did the fox, then, think of himself? What did the crane think of the whole matter?

2. Suppose two boys like the fox and the crane, imagine what similar story you could tell of them.

**II. The Structure of the Sentence.—Parts of the Predicate.—The Verb and Modifiers.** We have already seen that the sentence has two main parts (1) the thing we speak of, called the subject, and (2) what we say of the subject, called the predicate. Has the predicate any parts? Note that we can say:

The fox || CAME.

The fox || CAME *to supper*.

The fox || *once upon a time* CAME *to supper at the crane's house*.

It will be seen that one word may be the predicate, *i. e.*, one word may assert and tell what is asserted (*e. g.*, The fox *came*).

It will also be seen that the essential word (CAME) of the predicate—the word by which we make the assertion

—may be accompanied by other words (*to supper, once upon a time*, etc.) that limit or modify it, to show place, time, cause, manner.

Thus the predicate may be made up of parts: 1. The essential asserting word or words—the **bare predicate**—which we call the **verb**, and 2. The words that limit or modify or complete the assertion, which we call the **modifiers**.

EXERCISE 1.—Point out in the fable above the modifiers of time and place and manner.

EXERCISE 2.—Modify in every sort of way each of the following assertions. State with each whether the modifier is of the nature of time, place, distance, direction, manner, cause, etc. 1. The fox ran. 2. The rain fell. 3. The wind blew. 4. The child was crying. 5. The boys are laughing.

EXERCISE 3.—(1) Tell which words are the subject and which the predicate in the following sentences. (2) Then distinguish between the verb and its different modifiers in each predicate: 1. I stood on the bridge at midnight. 2. The boy ran away to sea. 3. The little brook bickers down the valley. 4. The slave hid in a cave. 5. After a while he was awakened by a great noise. 6. The slave and the lion lived together as friends for many years. 7. The breaking waves dashed high on the rock-bound coast. 8. The dew on the grass is often still wet at noon. 9. Then came the sound of the hunting-dogs. 10. One day a tree fell with a great crash. 11. The splendor falls on castle walls and hoary summits old in story.

EXERCISE 4.—Add various appropriate modifiers to the predicate in each of the following sentences: 1. We

sat ———. 2. The hounds bayed ———. 3. A heap of withered boughs was piled ———. 4. The gale blew the ship ———. 5. Wheat is sown ——— and harvested ———. 6. Look ———. 7. The preparations for our cruise were made ———. 8. Do not be misled ———. 9. The sun set ———. 10. The moon rose ———.

**III. Written Composition.**—1. Write the story of the fable of this Lesson, first giving it a title.

Draw pictures to go with your story. Notice in writing how the **two parts** of the story are shown by arranging the sentences in two groups or **paragraphs**. Imitate this arrangement in your own writing.

2. Imitate the fable, changing the fox and crane to other appropriate animals. Or, change the characters to corresponding persons, and tell the story of them.

3. Think out the details of each scene in the following, and then write the story as it might have happened: For the want of a nail the shoe was lost. For the want of the shoe a horse was lost. For the want of the horse a rider was lost. For the want of the rider a battle was lost. For the want of the battle a kingdom was lost. And all for the want of a horseshoe nail.

## LESSON XV.

**I. Oral Composition.**—Study this fable:

### THE FROG AND THE OX.

A family of frogs once lived quite happy and contented in a pond in the meadow. One day the youngest of them all saw an ox by the pond and had a very bad fright. He

swam off to his father and croaked out: "Oh, father! such a horrible monster has been drinking out of our pond! It was as big as a house, it had huge horns on its head, and a long tail, and big feet split in two."

"My child," said the old frog, "that was nothing very terrible. It was only farmer Jones's ox just come home from the ploughing. He may be a bit taller than I, but as for breadth I can do as well as he! Look at me!" And the old frog puffed himself out, and puffed himself up, and said, "Was he as big as I am now?" "Oh, ever so much bigger," said the youngster, staring at his father with his goggle-eyes. The old frog blew himself out again, and said, "Now, was he anything like as big as this?" "Oh, father," was the answer, "he was very much bigger than that." With that the old frog, somewhat provoked, took a tremendous breath, and swelled and blew again, and kept on till he called out confidently, "Now, look here; he wasn't as big as this?" But just at that point he burst. Wasn't he a foolish frog!

1. Describe a pond. Describe a frog. What would a little frog think of an ox? Why did the old frog try to make himself big? Why was he a foolish frog?

2. How many parts are there to this story? How do the paragraphs show the parts?

3. What people can you think of who are like the old frog?

4. Where does the story give the exact words the speaker said? Notice how the exact words said are punctuated. What name is given to that way of stating the words of a speaker?

## II. The Structure of the Sentence.—Subject and Object. Study the sentence:

### THE OX HAD HORNS.

Something is asserted here about the ox; the *ox* is the **subject** of the assertion. We also assert *what the ox had—horns*; this is the **object** of the verb.

EXERCISE 1.—Show the subject and the object in the following sentences: 1. The youngest frog saw an ox by the pond. 2. The old frog puffed himself out again. 3. The foolish frog once more took a tremendous breath. 4. Where did the little frog see the ox? 5. The ox stood by the pond drinking and frightened the little frog.

Notice the different forms the object of the verb may take:

The frogs saw an *ox*.

The old frog puffed *himself* and said "*My! my!*"

The old frog saw *that it was just Farmer Jones's ox*.

The little frog croaked out, "*Come, father, quick!*"

Ask the question of the subject—*What did the frog see, puff, say, etc.*, and the answer is the object of the verb.

EXERCISE 2.—Find out the objects of any verbs used in the fable above.

EXERCISE 3.—Why is it that some verbs have objects and others have none?

EXERCISE 4.—Make sentences with verb and object about (1) What boys do. (2) What girls do. (3) What horses do.

EXERCISE 5.—Make sentences with subject and object using the following as verbs. Example—*learn*—We learnt our lesson easily. 1. Write. 2. Strike. 3. Seek. 4. Finish. 5. Paint. 6. Imagine. 7. Forget. 8. Remember. 9. Recollect.



**EXERCISE 6.**—Point out the object of the verb in each of the following sentences: 1. Then all arose and said good-night. 2. Have something to say and say it. 3. When you have nothing to say, say nothing. 4. Get knowledge, but, above all, get understanding. 5. The robin and the blue-bird filled all the blooming orchard with their glee. 6. They learned to read and to write and to cipher. 7. They learned how to skate. 8. Enoch Arden purchased his own boat and made a home for Annie. 9. Margery looked in at the shop-window, and thought how pretty the jewelry was.

**III. Written Composition.**—1. Write out, from memory, the story of "The Frog and the Ox."

Tell the story in two parts. Put the sentences of each part into one group or paragraph. Indent the paragraphs (see p. 10).

Make the characters speak, and put the exact words they say in quotation-marks. Watch carefully how you punctuate your compound and complex sentences.

2. Change the animals to others appropriate, and then tell the story.

3. Change the animals to people and tell the story.

## LESSON XVI.

**I. Oral Composition.**—Study the story of:

### THE WISE MEN AND THE ELEPHANT.

Once upon a time six blind men wanted to know what an elephant was like. They went to the circus and asked the elephant's keeper to let them touch the great beast.

Said the first, groping along the elephant's side, "Now I understand. An elephant is very like a wall." But the second put his hand on the tusk, and feeling it smooth and sharp at the tip, said, "Not at all. He is more like a spear than anything else." The third caught the swinging trunk and he laughed at the others. "This elephant," he said, "is just like a snake." The fourth man, however, had stooped down and was feeling the elephant's leg. "It is plain to me," he said, "that he is round and tall and very like a tree." "No, no," said the fifth, who was a tall man and had chanced to catch the elephant's great ear, "he is like a huge fan. Any one can tell *that*." "A fan!" said the sixth one, who had managed to get his hand on the tail, "you have lost your senses. He is like a rope and like nothing else."

All the way home they quarrelled, and whenever they talk of elephants they quarrel afresh, and each calls the other names because no one else will agree with him that the elephant is like a wall or a spear, or a snake, or a tree, or a fan, or a rope!

1. What is a circus? What happens when it comes to town? Describe an elephant. What is an elephant like? What was wrong with the six blind men's minds that they made the mistakes they did?

2. Let seven pupils tell the story aloud from memory. One pupil will begin it, the next six will each tell the story of one of the blind men, and the first pupil will give the end of the story.

3. Study the following fables. Imagine the full story—what the characters say, etc., and tell it to the class:

1. The elephant thought he could help his friend the dog and brushed off a fly that was tormenting the dog. What happened to the dog? An injudicious friend is dangerous.

2. Some boys amused themselves by throwing stones at the frogs. "What may be sport to you," said a frog, "is death to us."

3. The woodman borrowed a handle for his axe from the forest. Then he set to work to cut down the trees of the forest.

## II. The Structure of the Sentence.—Direct Object.

Some verbs have two objects. Observe:

The keeper | SHOWED THE ELEPHANT ———

Aunt Martha | MADE A PRESENT ———

Mary | GAVE THE BOOK ———

Charlie | LENT HIS READER ———

The object in each of these sentences is the *direct object* of the action expressed by the verb. This kind of object is called **the direct object**.

**Indirect Object.**—Suppose there is another object of the whole action—the *person interested*.

The keeper | SHOWED THE ELEPHANT *to the blind men*.

Aunt Martha | MADE A PRESENT *to all her nieces*.

Mary | GAVE THE BOOK *to me*.

Charlie | LENT HIS READER *to Douglas*.

*This secondary object of the action (men, nieces, me, Douglas)—the person interested, or to whom the object passes—is called the indirect object.*

The indirect object is often preceded by *to* or *for*; but when the indirect object is put before the direct object, *to* or *for* is often omitted.

Mary gave the book *to me*. Mary gave *me* the book.

Mr. Smith promised a sleigh *to his son* (or, *his son* a sleigh).

EXERCISE 1.—Find any objects of verbs in the fable above.

EXERCISE 2.—Compose sentences (oral) using the following verbs with direct and indirect objects: 1. Write. 2. Leave. 3. Rent. 4. Pass. 5. Pay. 6. Offer. 7. Refuse. 8. Pardon. 9. Promise.

EXERCISE 3.—In the following sentences some of the verbs have objects and others have not. Point out the objects: 1. Last night the moon had a golden ring. 2. Behind the clouds is the sun still shining. 3. Let us consider what is best to be done. 4. Never mind what he says. 5. They grew in beauty side by side. 6. They filled one home with glee. 7. They fished all day and caught nothing. 8. The children ask for bread but they get a stone. 9. Who drives fat oxen should himself be fat. 10. I have fought a good fight, I have finished my course, I have kept the faith. 11. That got me the victory.

EXERCISE 4.—In the following sentences some of the objects are direct and some are indirect. Point out the objects and tell which are direct and which are indirect: 1. Do not give advice to a drowning man. 2. The little birds told the mother bird all the news. 3. Blow, bugle, blow, set the wild echoes flying. 4. O blackbird! sing me something well. 5. Build me a ship, master shipwright. 6. God in his mercy lend her grace, the Lady of Shalott.

7. Give us this day our daily bread. 8. The sailor boy reached the ship and caught the rope and whistled to the morning star. 9. Tell me not in mournful numbers life is but an empty dream. 10. The foolish boy will not hear what is said to him nor see what is shown him.

**III. Written Composition.**—1. Tell, from memory, the story of the Six Wise Men and the Elephant.

Add any details you can to account for the comparison each man makes. Give the words of the speaker as you suppose he actually spoke, and write them in quotation-marks.

NOTE.—If you put in "he said," observe how the quotation-marks must be arranged: "This elephant," he said, "is just like a snake."

## LESSON XVII.

**I. Oral Composition.**—Study this fable:

Once a bird made her nest in a wheat-field. By the time that the young ones were hatched, the grain had become ripe. "Keep your ears open," said the mother bird to the nestlings, "and tell me every day everything you hear said when I am away."

Soon after that the farmer came to look at his field. He saw that it was ready to cut. "I will get my neighbors," he said, "to come and help me cut it." The young ones were frightened, and when their mother came home they told her what the farmer had said. "We have time enough to move yet," said the mother quietly, "when a man trusts to his neighbors to get in his harvest. But tell me what the farmer says when he comes again."

The next day, the farmer and his son appeared. The wheat was still riper. But there were no neighbors there to help him. "Well, well!" said the farmer, "I will send over to Brother William and Cousin John, and get them to help me to-morrow." The little ones were still more frightened, and told their mother the news. "Don't mind," said she. "The man who trusts to his relatives won't cut much wheat. But be sure to tell me what he says if he comes again."

Next day the farmer and his son came again. But neither Brother William nor Cousin John appeared. The wheat was dead ripe. "See here, son," said the farmer, "you go hire a couple of men; tell them to be here to-morrow; and, anyway, we two will set to work at this field at daylight." The little ones told their mother the news. "Children," she said, "it is time to be off. The man has determined to do something himself and not wait for others. Now the wheat-field will be cut."

1. What name shall we give to this fable? What lesson does it teach? Why did the bird choose a field of wheat to make her nest in? What kind of birds build their nests on the ground? What danger was her nest exposed to? How did she know when it was dangerous for her young? What did she do to learn of approaching danger? How did the news first come to the mother bird? Why did she despise it? How did the news next come to her? Why did she not mind the second warning? Why did she mind the third warning?

2. How many parts are there to the fable? Give a name to each. How many **groups of sentences** are there

in the story? Does each **group of sentences** correspond to a part of the story?

3. We call a group of sentences that treats of one subject or one distinct part of a subject a **paragraph**. Notice how many paragraphs there are to this fable, and why. Notice that the first line of each paragraph is indented, and give the reason.

**II. The Structure of the Sentence.—Parts of the Predicate.—Predicate Complement.** Usually attributes accompany the words to which they belong.

*Ripe* grain. *My* neighbors. *Six* blind men.

*Good and faithful* friends. *Cold* days, *dark and miserable*.

But we can ascribe these attributes to the things they refer to by an assertion in a statement.

The WHEAT | IS *ripe*. FRIENDS | ARE *good and faithful*.

The GRAIN | BECAME (grew, turned, seemed) *ripe*. KEEP your ears *open*.

Notice that the attribute is here in the predicate; it is part of the assertion, it *completes* the assertion. An attribute so used is called **the complement of the predicate, or predicate complement**.

In the same way we may have noun complements like:

WILLIAM | WAS *the farmer's brother*.

The Englishman's HOUSE | IS *his castle*.

Or even adverbs:

The TIME | IS *now*. My BROTHER | IS *here*.

This use of the modifier differs from the more usual use (see p. 42). In the sentence *John is running here*—the assertion *John is running* is modified by *here*. But in the sentence *John is here*—*is here* is the assertion itself.

Notice that certain verbs always have objects:

John *struck* James. The trees *bear* fruit.

but certain other verbs require complements.

John *is* sick. The apples *taste* sour.

EXERCISE 1.—Take any attribute used in the fable above, and assert it: *e. g.* the young birds: the birds are young.

EXERCISE 2.—Complete the predicates in the following by attributes: 1. The way was ——— and ———. 2. The heat of the day was ———. 3. The dust lay ——— on the road. 4. The horses grew ——— and ———. 5. But soon the wind blew ——— and ——— from the sea. 6. The air turned ———.

EXERCISE 3.—Point out the complements of the verbs in the following: 1. Those grapes are sour. 2. Stolen waters are sweet, said the fool, and bread eaten in secret is pleasant. 3. In autumn the leaves turn yellow and red and fall off. 4. Everything is happy now. 5. They grew desperate and became pirates. 6. A faithful friend is a strong defence. 7. Great is Diana of the Ephesians. 8. Great is truth and mighty above all things. 9. The way was long, the wind was cold, the minstrel was infirm and old.

EXERCISE 4.—In the fable of this Lesson point out (1) several complements of verbs; (2) several objects of verbs; (3) several modifiers of time, place, etc.

**III. Written Composition.**—1. Write from memory the story of the fable. Write the title for the fable.

Tell the story in four parts and each part in a para-



graph. Indent the first line of each paragraph. Take care to write the exact words anyone says (direct narration) in quotation-marks.

Study the following summaries of fables. Go over them in memory. See if you can make them more vivid, more interesting. Add details of the scene and the circumstances. Write the story as if you were telling it to the class. Add a good title.

2. The Milkmaid. The farmer's daughter fancied she would sell a pail of milk, buy eggs, raise chickens, sell chickens, buy a dress, attract admiring suitors, but accidentally overturns her pail of milk. Good-by eggs, chickens, dress, sweethearts!

• Make the story interesting by entering into the spirit of it. Imagine you had seen the incident, and were telling the story with animation to others.

3. Tell the story of the Goose and the Golden Eggs. The farmer—his goose—it began to lay golden eggs—but it laid only one a day—he became rich with selling the eggs—grew greedy—wanted a lot of the eggs all at once—killed the goose—found no eggs inside—had to console himself with roast goose for dinner.

Tennyson's\*version of this story in the poem entitled "The Goose" may, with advantage, be read to the class.

4. A farmer once found his wagon stuck in the mire. He besought Hercules (*her' kew leez*) to help him. Hercules told him to put his shoulder to the wheel. Whom does heaven help?

5. A thirsty crow found a big pitcher with a little water in it. Try as she would she could not reach the water. Finally she began dropping pebbles into the pitcher and

raised the water to where she could drink. Necessity is the mother of invention.

6. A shepherd boy used to rouse the village by crying "Wolf! wolf!" when there was no wolf. Then he would laugh at the people when they rushed to his assistance. One time there came a real wolf. The boy cried "Wolf! wolf!" but nobody believed him, and the wolf carried off a lamb. Liars are not believed even when they speak the truth.

7. Tell, from memory, the story of:

#### THE LARCH AND THE OAK.

"What is the use of thee, thou gnarled sapling?" said a young larch-tree to a young oak. "I grow three feet in a year, thou scarcely so many inches; I am straight and taper as a reed, thou straggling and twisted as a loosened withe." And thy duration," answered the oak, "is some third part of man's life, and I am appointed to flourish for a thousand years. Thou art felled and sawed into paling, where thou rottest, and art burned after a single summer; of me are fashioned battleships, and I carry mariners and heroes into unknown seas." The richer the nature, the harder and slower its development.

—By THOMAS CARLYLE.

## CHAPTER III.—FOLK-LORE AND FAIRY-TALES.

### LESSON XVIII.

#### **I. Oral Composition.**—Study the story of:

##### THE MAN IN THE MOON.

Everybody has seen and heard of the man in the moon. In Germany they say that one Sunday morning, long, long ago, an old man went into the forest to cut sticks. When he had tied a faggot, he slung it over his shoulder and started back to his home. On his way back he met a handsome man in a Sunday suit who was walking to church. This man said to the old woodcutter: "Do you not know that this is Sunday on earth, when all must rest from their labors?" "Sunday on earth, or Monday in heaven, it is all the same to me!" laughed the woodcutter carelessly. "Then bear your bundle forever," answered the stranger. "As you do not care for Sunday on earth, you shall have a perpetual Moon-day in heaven. You shall stay forever in the moon, to warn all those who will not rest from work on Sunday." The stranger vanished and the woodcutter was caught up into the moon. There you may see him, any time the moon is full, bending under his faggot and leaning on his staff.

**EXERCISE I.**—Use the following words in sentences of your own: 1. Germany. 2. long ago. 3. forest. 4. to sling. 5. start back. 6. handsome. 7. woodcutter. 8. labor. 9. perpetual. 10. faggot.

**EXERCISE 2.**—Tell, from memory, the story of the Man in the Moon.

**EXERCISE 3.**—Study the following fables. Imagine the details—what the characters said and did. Tell the fable to the class.

1. Once a man tried to break a bundle of sticks. He could not. He took the sticks apart and broke them one by one. 'How should we conquer difficulties?

2. A candle, proud of the light it gave in the room, boasted that it shone brighter than the stars, or even the moon. The window was open, the wind blew in, and out went the candle. But the stars kept on shining.

3. The hare and the tortoise (turtle) ran a race. The tortoise kept jogging on. The hare, despising her rival, thought she would take a sleep. She overslept herself and arrived at the goal just too late. Who wins the race?

**II. The Structure of the Sentence.—Its Parts.** We are now able to classify **the parts of the sentence**. These are: the subject and its attributes; the verb, its objects or complements, and its modifiers of time, place, etc.

**Structure of the Simple Sentence.**—Thus the simple sentence (p. 15):

The old woodcutter on his way back met a handsome man.  
may be analyzed formally:

Subject.		Predicate.		
Bare Subject.	Attributes.	Verb.	Objects or Complements.	Modifiers.
WOODCUTTER	the old	MET	a handsome man	on his way back

**EXERCISE 1.**—(Oral.) Make simple sentences on the story of the Man in the Moon and analyze them.

**EXERCISE 2.**—Similarly analyze the following simple sentences. See that they are in the usual grammatical order before analyzing them: 1. Old Nokomis nursed the little Hiawatha. 2. There the ancient arrow-maker made his arrow-heads. 3. Old fashions please me best. 4. He nailed his colors to the mast. 5. The sun no longer oppressed us with its glare. 6. The tired boy lay down on the hay. 7. The crow up in the tree had a piece of cheese in its beak. 8. Morning, noon, and night her tongue was going incessantly. 9. Many years ago the Pied Piper came to Hamelin. 10. Hamelin, a town in Brunswick, was infested with rats. 11. He tied the faggot on his back.

**III. Written Composition.**—1. Write the story of the Man in the Moon.

Make an outline of a full moon, shade the figure we can fancy there. Use it with your story.

2. Tell the story of the adventures you imagine the boy or girl to have had, who went hunting for the pot of gold buried at the foot of the rainbow.

3. Tell about one of the following myths: 1. The Sphinx. 2. The Phoenix. 3. The Pelican. 4. The Unicorn. 5. The Basilisk.

## LESSON XIX.

**I. Oral Composition.**—Study the story of:

### JACK OF CORNWALL.

In the days of good King Arthur there lived in Cornwall a lad named Jack. He was a brave boy, and his ambition

was to kill the giants who lived on the mountain heights and harassed the people who dwelt in the village and plains below. Jack had killed three or four of these giants when he heard of an enchanted castle, kept by a wicked giant and a bad fairy. They seized the people of the valleys and carried them up to their castle and turned them into beasts and birds.

Jack determined to go to the rescue. He put on his magic coat, that made him invisible, and thus was able to climb up the mountain to the castle gate without being discovered. On the outer gate he saw a trumpet hanging, and under the trumpet were written these lines:

“Whoever can this trumpet blow,  
Shall cause the giant’s overthrow.”

Jack boldly seized the trumpet and blew a shrill blast. As he blew, the gates flew open and the castle shook. The giant and the fairy who were within heard the sound of the trumpet and quaked with fear. Jack rushed into the castle and killed the giant with his sharp sword, but the bad fairy flew away in a high wind and disappeared. The people who had been changed into birds and beasts returned to their own shape, and rejoiced greatly at their deliverance.

Jack’s fame spread through all the land. They called him Jack the Giant-killer, and the King gave him great rewards.

1. Tell something about each of these: 1. good King Arthur. 2. a giant. 3. a castle. 4. blowing a trumpet. 5. rewards.

2. Re-state the following sentences, but use other words

to express the meaning of the italicized words: 1. He heard of an *enchanted* castle. 2. Jack determined to *go to the rescue*. 3. Jack *boldly* seized the trumpet. 4. He blew a *shrill* blast. 5. The giant and the fairy *quaked* with fear. 6. Jack's fame *spread through all the land*.

3. 1. Tell what Jack's ambition was. 2. Tell how Jack reached the giant's castle without being seen. 3. Why had no one blown the trumpet before?

**II. The Structure of the Compound Sentence.—Its Parts.** The compound sentence (p. 19) may be analyzed as two or more simple sentences. If subject or predicate is understood, it may be inserted in brackets [ ] as understood (see p. 35). Thus we can analyze the following compound sentences:

1. Jack boldly seized the trumpet and blew a shrill blast.
2. The wicked giant and the bad fairy seized the people of the valleys and carried them to their castle.

Kind of Sentence.	Subject.		Predicate.		
	Bare Subject.	Attributes.	Verb.	Objects or Complements	Modifiers.
1. <i>Compound.</i> <i>Link-word</i> and	Jack		seized	the trumpet	boldly
	[Jack]		blew	a shrill blast	
2. <i>Compound.</i> <i>Link-word</i> and	giant (and) fairy	the wicked the bad	seized	the people of the valleys	1. up 2. to their castle
	[giant] [fairy]		carried	them	

**EXERCISE 1.**—Find any compound sentences in the fable above.

**EXERCISE 2.**—Make compound sentences telling about (1) any two things Jack did; or (2) any two things the giant and fairy did.

**EXERCISE 3.**—Rule the form of analysis above and analyze the following compound sentences: 1. Byron awoke one morning and found himself famous. 2. God made the country and man made the town. 3. God is a good worker, but He loves to be helped. 4. Jack Frost climbed up the trees and dressed their branches with diamonds and pearls. 5. He went to the mountain and powdered its crest. 6. You must respect yourself and then others will respect you. 7. Give us this day our daily bread and forgive us our trespasses. 8. The fair breeze blew, the white foam flew, the furrow followed free. 9. Work and despair not.

**III. Written Composition.**—1. Write, from memory, the story of Jack of Cornwall.

2. Tell one of the following legends: 1. Red Riding-Hood. 2. Jack and the Beanstalk. 3. Tom Thumb. 4. Puss-in-Boots.

3. What is your favorite story about fairies or giants? Write it out.

## LESSON XX.

**I. Oral Composition.**—Study the story of:

### THE FOOL OF THE FAMILY.

Once upon a time a king sent two of his sons out to see the world, but he kept at home his youngest son, who



seemed so stupid that they called him Blockhead. The two sons stayed away a long time, and the king grew uneasy, and sent Blockhead in search of them. He found them still on their travels, and concluded to make the journey with them.

As they went on they passed an ant-hill. The brothers would have tramped over it, but Blockhead said, "Step aside, let the poor little creatures have their home." Next they came to a lake where ducks were swimming. Said the brothers, "Let us catch a pair and have a fine hot dinner." But Blockhead said, "No, the ducks love their life as well as you." Then they saw a bees' nest, and the brothers wanted to take the honey. But Blockhead said, "No, the bees would starve in winter." And they went on, grumbling at his soft-heartedness.

Toward evening they reached a castle and went in. There was no one to be seen, and the castle looked strange and enchanted. At last they found a table with three inscriptions on it. Thus they learnt that the castle *was* enchanted, and that whoever came into the castle must do three things or be turned into stone. The first thing he must do was to pick up in a day the thousand pearls hidden under the moss of the wood. Off went the eldest brother to try his luck, but by the next sunset he had only a hundred pearls, and he was turned into stone. The next day the second brother tried to find the pearls, but two hundred was the best he could do, and, he, too, was turned into stone. It was then Blockhead's turn. He scratched in the moss awhile, and sat down to cry about it. Then who should come up but the king of the ant-hill with five thousand ants, and it

did not take them long to pile up the thousand pearls for Blockhead.

The next thing was to find the key of a room in the castle where three princesses were lying in a magic sleep. It had been thrown into the lake where they had seen the ducks. The grateful ducks dived to the bottom and quickly brought the key up for Blockhead.

The third trial was the hardest of all. When Blockhead opened the door of the room of the three Princesses, there they lay sound asleep and covered up closely. And he had to pick out the youngest and prettiest. All he had learnt about them was that before they fell asleep they had each had something sweet—the oldest a lump of sugar, the second a spoonful of sirup, and the youngest a bit of honey-comb. But how to tell which from which? Then in at the window came the queen bee and settled on the lips of the one who had eaten honey. So Blockhead knew the right Princess, and waked her up.

At that very instant the evil spell on the castle was broken, the other Princesses woke up, too, and even the stone brothers were changed into flesh and blood. Blockhead was given the castle and the country about it for a reward, and reigned there with the youngest Princess for his Queen, loved by everyone and on the best of terms with ants, and ducks, and bees.

1. Give another title to the story that would suggest what happened to the Fool of the Family.

2. How did Blockhead come to go on his travels? In what ways did he differ in character from his brothers? Was Blockhead merely soft-hearted? Describe the en-

chanted castle. Give, as if you were reading them, the first, then the second, then the third inscription. Tell how the first trial tested the two brothers. Tell how Blockhead stood the test. Tell what his reward was.

3. What story like this could be told of three boys in an American family?

4. Tell, briefly, the meaning of these: 1. *Once upon a time* a king had three sons. 2. The king sent Blockhead *in search of* his brothers. 3. He found them *on their travels*. 4. The ducks *love their life*. 5. The castle *looked enchanted*. 6. The brother *was turned into stone*. 7. The Princess *was lying in a magic sleep*. 8. The evil spell on the castle *was broken*. 9. Blockhead *lived on the best of terms* with the birds.

**II. The Structure of the Complex Sentence.—Its Parts.** The complex sentence (pp. 26, 27) is analyzed as one simple sentence and one or more subordinate sentences. For example:

As the brothers went on, they passed an ant-hill.

Kind of Sentence.	Subject.		Predicate.		
	Bare Subject.	Attributes.	Verb.	Objects or Complements	Modifiers.
<i>Complex.</i>	they		passed	an ant-hill	<i>Subord. Cl.—</i> "as . . . on"
<i>Subordinate</i>	<i>Clause—</i>				
<i>Link-word.</i>					
as	brothers	the	went		on

**EXERCISE 1.**—Find any complex sentences in "The Fool of the Family."

**EXERCISE 2.**—(Oral.) Make up for practice several complex sentences on the characters or incidents of "The Fool of the Family."

**EXERCISE 3.**—Draw the diagram above, and in it analyze the following: 1. After it was dark, we paddled silently down in our canoes. 2. I caught through the branches a gleam of blue, which at first seemed the distant sky. 3. They went off down where the raspberries grow, by the old pasture-field. 4. Fools rush in where angels fear to tread. 5. I hear a voice that is speaking in the wind. 6. Hero-worship endures forever while man endures. 7. A man never appreciates ashes until he slips on the ice. 8. Behind went a good old dog whose name was Ben. 9. He who goes slowly goes safely. 10. Once upon a time lived a little girl who had a fairy godmother.

**III. Written Composition.**—1. Write, from memory, the story of "The Fool of the Family."

Draw up a topical outline of the story. Show the paragraph arrangement in the outline and make your paragraphs, when written, correspond to the parts of the story.

2. Tell the story of three American boys and how the Fool of the Family came to his own in the end.

The poem "Mother's Fool" (anonymous, in "The Speaker's Garland") may, with advantage, be read to the class.

## LESSON XXI.

**I. Oral Composition.**—Study this fairy tale.

Once upon a time a man who had a beautiful young daughter lost his wife and married again. His new wife had two daughters, proud and ugly and unkind, and all three of them treated the beautiful daughter very harshly. They made her wash the dishes and pots, and build the fires, and clean up the ashes, and people in contempt called her Cinderella.



*"Cinderella." Painting by H. Le Jeune.*

Once the Prince gave a party and invited all the ladies

of the land to come to it. The stepmother and her daughters dressed themselves in beautiful clothes, and went off in a carriage to the ball. But poor Cinderella had to stay at home. She was sitting by the fire crying, when she heard a strange noise in the chimney, and a queer little woman came down out of it. It was her fairy godmother. Cinderella told her all her story. "You shall go to the ball," she said. She touched Cinderella's ragged clothes with her fairy wand, and they became a lovely silver dress;

her shoes, and they were glass slippers; a pumpkin in the kitchen, and it was a carriage; some rats, and they were horses and coachman and footman. And away Cinderella went to the party. "But be sure," said the fairy godmother, "you come away before twelve o'clock."

At the ball everyone admired the beautiful young girl, and wondered who she was. The Prince danced only with her. She was so happy that she forgot about the time till she heard the clock striking twelve. Then she remembered and rushed away. The Prince hastened after her, but at the door he saw only a ragged girl running, and found only a glass slipper, which Cinderella had dropped in her flight on the step.

Next day the Prince went everywhere trying to find the wearer of the glass slipper. Many claimed it, but it would not fit them. The two proud daughters both tried it on, but it was too small. One cut off her toe, one a slice of her heel, but still the slipper would not fit. The Prince made even Cinderella try it on. It fitted her foot perfectly, and she showed him, too, the other slipper. At that, the fairy godmother suddenly appeared. She touched Cinderella's rags and they became a beautiful silver wedding-dress. The Prince rode away with her, and she became his bride, and they lived happily ever after.

1. Tell who Cinderella was. What does her name mean? Why did her stepmother treat her harshly? What did the girl have to do? Why was she unhappy? Why did they not have Cinderella go to the party? What is a fairy like? How is she dressed? What is a fairy godmother? What is a fairy wand? Describe Cinderella as she went to the ball. What is the nature of fairy

transformations? Describe the ball. Describe Cinderella's reception by different people. Why did she forget about the time? What transformation took place? What did the Prince determine to do? Where did he go? Tell about the ugly daughters trying on the slipper. What did their mother tell them to do? Tell of Cinderella's trying on the slipper. Tell what the Prince did.

2. Note the parts of the story. See if each part is told in a separate paragraph. Imitate this when you write the story.

**II. The Structure of the Complex-Compound Sentence.—Its Parts.** The complex-compound sentence (p. 29) is analyzed as a compound sentence with a subordinate clause or clauses. For example:

Once upon a time a man who had a beautiful daughter lost his wife and married again.

Kind of Sentence.	Subject.		Predicate.		
	Bare Subject.	Attributes.	Verb.	Objects or Complements	Modifiers.
<i>Complex-Compound.</i>	<i>Whole</i> (1) man	<i>Sentence.</i> 1. a 2. <i>Subord. Clause</i> — who . . . daughter	lost	his wife	Once upon a time
<i>Subordinate</i>	<i>Clause</i> — who		had	a beautiful daughter	
<i>Link-word.</i> and	(2) [man]		married		again

**EXERCISE 1.**—(Oral.) Find any complex-compound sentences in the fairy story above and analyze them.

**EXERCISE 2.**—Analyze these complex-compound sentences: 1. Where do the birds go, and what do the birds say, when it rains? 2. I will sit by the fire and give her some food, and Pussy will love me because I am good. 3. Love your enemies and do good to them that hate you. 4. Truth from his lips prevailed with double sway, and fools who came to scoff remained to pray. 5. The stag at eve had drunk his fill, where danced the moon on Monan's rill, and deep his midnight lair had made in lone Glen-artney's hazel shade. 6. The rose is fairest when 'tis budding new, and hope is brightest when it dawns from fears. 7. The fisherman went down to the shore, put down his basket, cast his net, and waited until it was motionless in the water. 8. When he heard these words of the fisherman, the Afrite endeavored to escape from the bottle, but could not, because the fisherman had put upon the bottle a stopper with the impression of the seal of Solomon.

**III. Written Composition.**—1. Make a topical outline of the story of Cinderella. Watch the grouping in the paragraphs.

Write, from your plan, the story of Cinderella.

2. Use for similar exercises: 1. The Story of Bluebeard. 2. The White Cat. 3. Beauty and the Beast. 4. The Hen that Hatched a Duckling.

3. Try your own powers of invention on themes like these: 1. The Glass House on the Top of the Hill. 2. An Adventure in Fairy Glen. 3. The Battle of the Fire King and the Ice King. 4. The Magic Flute. 5. The Enchanted Ring. 6. How the Camel Got His Hump.



## CHAPTER IV.—SAINTS' LIVES AND OLD- WORLD LEGENDS.

### LESSON XXII.

**I. Oral Composition.**—Study the legend of:

ST. GEORGE AND THE DRAGON.



*"St. George and the Dragon." Painting by Carpaccio.*

Near the town of Silene (*si le' ne*), in the province of Lybia, in Asia Minor, there once lived a terrible dragon. He dwelt near a lake by the city, and he was so bold that

he came up even to the walls of the city in search of prey. His very breath was so fiery and so poisonous that every one was terrified at his approach. When the people gave him sheep he was satisfied, but soon they had no more sheep to give. Then they gave him other animals, but at last their goats and cattle were gone. Then they gave him their sons and their daughters.

Day by day a victim was chosen by lot, and one day the lot fell on the Princess Sabra. The king, her father, refused at first to abide by the fatal choice; but the people said: "Why do you sacrifice your subjects for your daughter? We are all dying from the breath of this monster." The brave girl fell at her father's feet and asked for his blessing. And he blessed her, weeping, and she was taken to the lake.

But a Roman tribune then happened to be riding past. It was he whom we now know as St. George. He saw the maiden weeping and asked her why she wept. She answered, "Good youth, mount your horse and fly, or you perish with me!" "I shall not go without knowing the cause," he said. Then she told him of the dragon and her pitiful fate. "Fear nothing!" he said, "I will assist you." "Alas!" said she, "you cannot kill the dragon and you will only die with me."

At that moment the monster rose out of the water and came toward them breathing poison and fire. Sabra cried, "Fly, fly, Sir Knight!" But St. George galloped toward the monster, commending his soul to God. He thrust his lance with such force that he transfixed the monster and bore him to the ground. He cut the head off, and he and the princess returned to the city. The people

received the brave youth with great rejoicings. His renown spread abroad through all lands. He became the patron saint of Richard the Lion-heart and subsequently of all England.

1. Where is Asia Minor? What is a dragon? Describe how Silene suffered from a dragon. Tell about the choice of the Princess Sabra. Tell of the fight of St. George and the dragon. Tell how the people received St. George when he returned to the city. How does England honor St. George? What is his day?

2. Discuss the following words: 1. Asia Minor. 2. province. 3. dragon. 4. in search of. 5. prey. 6. fiery. 7. terrify. 8. approach. 9. satisfied. 10. victim. 11. choose by lot. 12. princess. 13. at first. 14. sacrifice. 15. monster. 16. happen. 17. toward. 18. transfix. 19. rejoicings. 20. renown. 21. patron saint.

**II. Kinds of Words.—The Noun.** Notice in the following sentences what words represent *the things (or persons) that we speak about*:

Near the town of Silene, in Asia Minor, there lived, once upon a time, a dragon. He dwelt near a lake by the city. His breath was fiery and poisonous, and people all lived in terror of him.

Tell the kind of thing represented by *town, Asia Minor, time, dragon, breath, people, terror*.

A word that represents anything we speak about is called a **noun**. The noun is the **name-word** (French *nom*, Latin *nomen*, name) for things. What we speak about may be something material, like a lake; or a feeling or

quality of persons or things, like terror or bravery; or a person, like St. George; or a city or country, like Silene, or Asia Minor. The *name* of what we speak about—lake, terror, St. George, Asia Minor, etc.—is a noun.

**EXERCISE 1.**—Point out the name-words in the legend of St. George. Tell the kind of thing each is the name of.

**EXERCISE 2.**—1. Give nouns that are names of things we eat. 2. Give nouns that are names of things we use in school. 3. Give nouns that represent periods of time. 4. Give nouns that represent villages, towns, cities, and countries. 5. Give nouns that represent qualities of people—their virtues, faults, etc. 6. Give nouns that represent qualities or relations of material objects—size, color, distance, etc.

**III. Written Composition.**—1. Make an outline of the Legend of St. George like that on p. 41.

Think of the incidents of the story, see them in your mind, and write the story as vividly as you can.

2. Tell, from this summary, the story of St. Andrew.

Brother of Saint Peter—a fisherman—a disciple of John the Baptist. His call (Matthew iv., 18 ff.). Went as missionary to Greece—at Patras he was reviled for preaching about one who had been crucified—was ordered to sacrifice to idols—he refused—was imprisoned—quieted the people, who loved him and wished to rescue him—was scourged—crucified on the cross known by his name (X). His relics carried off to Scotland by St. Rule, who became first Bishop of St. Andrews, and St. Andrew became the patron of Scotland.

## LESSON XXIII.



*"Saint Christopher." Painting by Titian. In the Ducal Palace, Venice.*

**I. Oral Composition.**—Study the legend of:

**ST. CHRISTOPHER.**

There was once a giant named Off'erus who was so strong that he thought only the greatest king worthy of his service. But he found that the king he served feared the Devil, and so he left him and sought the Devil's service.

But one day when he was abroad with his new master he was surprised to see that the Devil would not pass a way-side cross, saying that the cross stood for One stronger than he.

So Offerus quitted the Devil's service and wandered in search of some one who could tell him how he could serve the King whose sign was the cross. At last a hermit told him that fasting was one form of serving that King. "But," said Offerus, "If I fast I shall lose my strength and have nothing left with which to serve the King." "Then say many prayers," advised the hermit. "But I know no prayers," replied Offerus. "Well," said the hermit, "this river here is dangerous. When pilgrims come here, they are afraid of the swift stream, and indeed many trying to cross have been drowned. If you will dwell here by the river and help the poor people across, maybe the King will count that as service rendered to him."

So Offerus built a little hut by the river, and day and night gave his help to pilgrims and travellers. Once, on a stormy night, he heard a voice calling his name, and going out found a tiny child waiting to cross. He tossed the little fellow to his shoulder, grasped his staff, and waded in. Never had the current seemed so swift and strong, and at each step the child grew heavier, so that he could barely stagger under the weight. But he went on bravely. When he reached the farther shore he knew at last that his King had accepted his lowly service, for it was the Christ-child himself he had carried. The King he sought had counted the aid given to each pilgrim as service done to him.

Henceforth the giant was known as Christoph'erus, or

*Christ-bearer.* Among pictures and statues of saints there are few seen so often as that of the giant wading in mid-stream, bearing the child on his shoulders.

1. Summarize, in a sentence or two, the story of St. Christopher.

2. What idea had Offerus of the right master to serve? Who was his first master? Why did he give up his service? His second? Describe the scene at the wayside cross. Describe the scene of Offerus and the hermit. Describe the home of Offerus by the river. Tell the purpose Offerus had in living there. Tell of his work. Tell the story of his carrying over the Christ-child. Tell how he felt when he learnt whom he had carried. Explain his new name.

3. Express in different words: 1. He was *abroad* one day. 2. A *wayside* cross. 3. He wandered *in search of* a new master. 4. The river is *dangerous*. 5. Pilgrims have been drowned *trying* to cross. 6. The king *counts* that *as service*. 7. The giant was known *henceforth* as Christopher. 8. The giant waded *in mid-stream*.

**II. Words.—Forms of Nouns.—Number.** Study the differences in form and meaning of the following words:

giant—giants. cross—crosses. man—men. ox—oxen.

This variation is called **number**. The form in which one thing is spoken of is called the **singular number**; the form by which more than one are signified or implied is the **plural number**.

**EXERCISE 1.**—Point out the nouns in "The Legend of St. Christopher" and give their singular and plural.

**Means of Indicating Number in Nouns.—1.** The general rule is that the plural form is *—s* or *—es* added to the singular.

giant—giants. cross—crosses. church—churches.

NOTE.—If the singular ends in a hissing sound an extra syllable must be made to sound the *s* of the plural; hence church—churches.

Oral and written drill on many miscellaneous examples should accompany the teaching of forms and rules of number.

(1) If the singular noun ends in *—e*, add only *—s*: house—houses.

(2) Nouns ending in *—f* and *—fe* change their pronunciation and spelling in the plural: thief—thieves; leaf—leaves; wife—wives. But roof—roofs; dwarf—dwarfs; scarf—scarfs, etc.

(3) Nouns ending in *—y* after a consonant are written *—ies* in the plural: lady—ladies. But nouns in *—y* after a vowel are regular: boy—boys.

(4) Nouns ending in *—o* after a consonant add *—es*: hero—heroes (except canto, grotto, halo, piano, solo). Nouns in *—o* after a vowel add *—s*: folio—folios.

(5) Words used as names of themselves usually take *—'s* in the plural: Dot your *i's* and cross your *t's*.

**III. Written Composition.—1.** Tell the story of St. Christopher. Use any suggestions that came out of the oral study.

2. Expand this summary into the story of St. Patrick:

Born in France—carried captive to Ireland by an Irish raider of the French coast—kept as a slave to tend sheep—escaped—went back to France and studied theology. Returned to Ireland as bishop—preached and converted the Irish. Was hated by a heathen chief and threatened...



by him—his charioteer heard the threats and asked St. Patrick to let him ride for once while the saint drove—near his castle the chief came out—speared the man in the chariot, taking him for the apostle. St. Patrick established a see at Armagh—bestowed many benefits on Ireland—drove all serpents and reptiles out of the island. His day—his emblem.

3. Tell the story of: 1. St. David. 2. St. Nicholas. 3. St. Agnes. 4. St. Denys. 5. St. Valentine. 6. St. Francis of Assisi.

## LESSON XXIV.

### I. Oral Composition.—Study the legend of:

#### THE WANDERING JEW.

In the winter of the year 1547 a stranger was noticed in the church at Hamburg, Germany. He was a tall man with his hair hanging on his shoulders. He was standing barefoot during the sermon over against the pulpit, listening with the deepest attention. His clothes were in rags and he appeared to be about fifty years old.

Everyone wondered at the man, and when the elders of the town questioned him he said that his name was Ahasuerus (*ah haz yew e' rus*), that he was born in Jerusalem, and was by trade a shoemaker. They questioned him further of himself, and he told them his story. He had lived in Jerusalem at the time of the crucifixion of Christ, whom he had persecuted. With his little child in his arms he had stood at his door, looking at Christ

when he was being taken to Calvary. He saw Christ bowed down under the weight of the heavy cross, and heard him ask for a moment's rest on his door-step. But the shoemaker would not let him stop for a moment, and drove him on, with harsh words. Wan and weary, the Man of Sorrows took up again the way of the cross, but looking back on Ahasuerus, he said, "I shall enter into my rest, but you shall wander and find no rest anywhere till the Last Day."

At these words Ahasuerus set down his child, and, drawn by a mysterious power, he followed Christ, even to the mount called Calvary.

Then he felt he must go forth into the world as a sorrowful pilgrim, and he wandered on many, many years. When he returned to Jerusalem he found not one stone of it left on another, and he turned away to wander on again. Over the whole earth and through all the centuries he had wandered, always a stranger and a pilgrim, speaking all languages and yet of no nation, expiating his hardness of heart, and awaiting the day that should bring him his release. Such was the story told by the Wandering Jew.

1. Tell in the briefest possible way—two or three sentences—the story of the Wandering Jew.

2. Describe the stranger noticed in the church. Give the exact questions (direct narration) the people asked him. Tell the story of Ahasuerus and Christ. Tell the story of Ahasuerus's wanderings. Describe the life and feelings of a man so fated to live.

3. Express the thought in a different way: 1. A tall man *with his hair hanging*. 2. Standing *barefoot*. 3. He

stood *over against* the pulpit. 4. He listened *with the deepest attention*. 5. His clothes were *in rags*. 6. Everybody *wondered at* the man. 7. *He was by trade a* shoemaker. 8. He stood *with his child in his arms*. 9. He *drove him on with harsh words*. 10. I shall *enter into my rest*. 11. *Not one stone was left on another* in the city. 12. He *expiates his hardness of heart*.

## II. Words.—Forms of Nouns.—Number. (Continued.)

2. A few old nouns form their plurals by change of vowel.

foot—feet.	man—men.	tooth—teeth.
goose—geese.	mouse—mice.	woman—women.

NOTE.—The spelling changes in mouse—mice, louse—lice.

Oral and written drill on number forms should accompany the study of number.

3. Several old nouns have a plural form—*en*.

ox— <i>oxen</i> .	child— <i>children</i> .
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NOTE.—Child—*children* has an old plural form *→* as well as *—en*. Brother—*brethren* (members of a society) has a vowel change as well as *—en*. Cow has an old plural form, *kine*, as well as cows.

4. A few old nouns have the same form in the singular and in the plural.

fish—fish.	deer—deer.	sheep—sheep.
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NOTE.—*Fish* is usually the collective plural, but *fishes* is frequently used in enumeration: three fishes. Note also ten *head* of cattle. A troop of *horse*.

EXERCISE 1.—Point out the nouns in “The Legend of the Wandering Jew” and show their forms for singular and plural.

EXERCISE 2.—Study to see if any other words in the legend vary because of number.

## III. Written Composition.—I. Write the story of

the Wandering Jew. Use any suggestions of the oral study.

2. Tell the story of the Ancient Mariner.

Coleridge's poem may be read to the class in preparation for this theme. A topical outline of it should be made before writing. On account of its length, it may be told in parts as a "continued" story.

## LESSON XXV.

**I. Oral Composition.**—Study the following stories, outlined in the following summaries. Expand the outlines and tell them orally.

### I.—THE FLYING DUTCHMAN.

A Dutch ship homeward bound—continued head-winds off the Cape of Good Hope—the captain swore to double the Cape and not put back if he strove till doomsday—taken at his word—his fate to beat always about the Cape—never doubling it—never rounding it—the Phantom Ship seen in stormy weather off the Cape.

### II.—LOHENGRIN.

Elsa of Brabant an orphan—Frederick von Telramund her guardian—he claimed her in marriage—she refused—appealed to the Emperor. The Emperor bade her call a champion to protect her in her refusal—the day fixed for the combat—Elsa had no champion—her despair—at last a boat was seen drawn by a swan—in it a knight asleep on his shield. He came to fight for Elsa—he conquered—he married her, warning her first never to ask his name and race. Happy at first—Elsa became curious—asked his name—he told her sadly he was Lohengrin, a guardian

of the Holy Grail—the swan-boat came back—Lohengrin stepped into it and was seen no more.

### III.—THE LORELEI.

The Rhine—the evening light—the smooth current—a rock in the stream—the maiden sitting on the rock, her jewels gleaming, combing her golden hair with a golden comb—her song. The sailor in his little boat—the song makes him tremble—it means his doom—he looks toward the direction of the magic sound—he sees not the fatal rock—the boat is swept into the whirling rapid—boat and sailor are lost. That is what the Lorelei (*lo' re li*) has done with her song.

**II. Words.—Forms of Nouns.—Number.** (Continued.) 5. In compounds the noun may be modified by words that follow it. The noun takes the plural sign.

brother-in-law—brothers-in-law. hanger-on—hangers-on.

But if the first part of the compound is not a noun the plural sign is given at the end.

cut-throat—cut-throats. pop-overs. ne'er-do-wells.

NOTE.—Note the plurals: Mister—Messieurs (*mess'yers*); the Miss Smiths; the Wright brothers; three Doctor Wrights.

6. A few foreign nouns used in English are still found with their foreign plurals.

NOTE.—The following forms occur most frequently:

- um—a: memorandum—memoranda, or—ums: stratum—strata.
- a—æ: larva—larvæ; formula—formulæ, or formulas.
- us—i: fungus—fungi; radius—radii; terminus—termini.
- us—era: genus—genera.
- is—es: axis—axes; basis—bases; crisis—crises; oasis—oases.
- on—a: phenomenon—phenomena; criterion—criteria.
- eau—eaux: beau—beaux.

The following are unchanged in singular and plural: series, species.

**Number in Adjectives.**—A few adjectives and the corresponding pronouns show a change for number.

*this* book—*these* books.      *that* book—*those* books.  
*this* book and *those*.      *that* book and *these*.

NOTE.—The forms—This *here* book, that *there* book, and *them* books are errors made only by the illiterate.

**Number in Pronouns.**—Certain pronouns indicate number.

I, thou, he, she, it, myself,      we, they, ourselves, themselves,  
 himself—*singular*.      the ones, the others—*plural*.

*You* is singular or plural.

**Number in Verbs.**—The verb changes for number in (1) the second person (with *thou*), and (2) third person singular present indicative.

(1) thou writest      thou shalt      thou comest  
 (2) he (she, it) writes.

But:

I (we, you, they) write.      I (we, you, they) wrote.

NOTE.—Relicts of a more extensive inflection are found in the verb *to be* in the present indicative: I am, thou art, he is; we (you, they) are—and in the past indicative: I was, thou wast (wert), he was; we (you, they) were.

**EXERCISE 1.**—Give the plurals of nouns in the summaries above. Note any peculiar plurals.

**EXERCISE 2.**—Tell the number of the nouns in the following. Point out also any pronouns, adjectives, and verbs that show inflection for number: 1. I bring fresh showers for the thirsting flowers, from the seas and the streams. 2. The memory of these things seems now afar off. 3. Such days as these are a tonic. 4. An upright judge favors neither party. 5. The jury convicts him and the judge sentences him. 6. One of the brethren may

redeem him. 7. Ye are the children of your Father who is in heaven. 8. He sent him into his fields to feed swine. 9. The lowing herd winds slowly o'er the lea. 10. All we like sheep have gone astray. 11. Mary, go and call the cattle home across the sands o' Dee. 12. Antelope and deer can be lured near the concealed hunter by the waving of a small flag. 13. Mice that have but one hole are quickly taken. 14. No sadder proof can be given by a man of his own littleness than disbelief in great men. 15. It is lawful to pray God that we be not led into temptation; but not lawful to skulk from those that come to us.

16. And 'tis my faith that every flower  
Enjoys the air it breathes.

17. How restless are the snorting swine;  
The busy flies disturb the kine;  
Low o'er the grass the swallow wings,  
The cricket, too, how sharp he sings;  
Puss on the hearth, with velvet paws,  
Sits wiping o'er her whiskered jaws.

**III. Written Composition.**—1. Write the legend of the Flying Dutchman.

2. Write the story of Lohengrin.
3. Write the story of the Lorelei.
4. Write any legend or story of mystery that you have heard told.

## LESSON XXVI.

**I. Oral Composition.**—Study the stories suggested in the following summaries. Expand them orally into a story.

## I.—ATALANTA'S RACE.

Atalanta—a princess in Greece—trained in all the exercises of the body—fleeter of foot than any youth in Greece—so beautiful that she had many lovers—vowed to marry no one who could not outstrip her in a race. Many youths tried and failed—Hippom'anēs, judge in one of the races, fell in love with her—challenged her to a race. Knowing he could not run as swiftly as Atalanta he tried a trick—Venus gave him three golden apples. The race began—Atalanta so sure of winning that she let him get ahead at the start—she began to catch up—he dropped a golden apple—she stooped to pick it up—she ran on swiftly—when she was abreast of him he rolled another apple toward her—she could not resist it—picked it up—soon overtook Hippomanes—as she drew ahead he threw the third apple beyond her—the goal in sight—she stopped just for an instant—picked it up—in that instant he doubled his forces—shot ahead—touched the goal.

William Morris's "Atalanta's Race" in "The Earthly Paradise" may, with advantage, be read to the class.

## II.—THE SIRENS.

The voyage of Ulysses (*yew liss' ez*) along the coast of Italy—approaches the coast of the Sirens (*si' renz*). Their enchanting song which impelled men to throw themselves into the sea when they heard it. Ulysses warned of the danger—had his men lash him to a mast so that he could not follow the siren song and bade his comrades put wax into their ears.—The song was heard—it was most enchanting.—Ulysses tried to pull himself loose and follow it.—His men, who could not hear the song and knew the



danger, only bound him faster.—The ship sailed on.—  
The song grew fainter.—The ship's company was saved.

### III.—THE FORSAKEN MERMAN.

The merman who married a mortal—their home beneath the sea—their children.—The mother heard the church bell ring.—She went up to pray in the little church on the shore.—She would not come back. The merman comes up to seek her.—The children call her again and again.—She will not go back to them—yet she longs for her children. The lonely home beneath the water.

Matthew Arnold's "Forsaken Merman" may be read to the class in preparation for the written work.

**II. Words.—Forms of Nouns.—Gender Nouns.** Some nouns and a few pronouns signify not only the being represented, but tell us the sex of the being.

- |                        |                                   |
|------------------------|-----------------------------------|
| (1) father—(2) mother. | (1) wizard—(2) witch.             |
| (1) actor—(2) actress. | (1) executor—(2) executrix.       |
| (1) he—(2) she.        | (1) man-servant—(2) maid-servant. |

This distinction in words is called **gender**. Words that signify males (1) are of the **masculine gender**; words that signify females (2) are of the **feminine gender**; words that signify either male or female—child, parent, person, relative, I, you, we, etc.—are of **common gender**. Words that signify objects without sex—desk, house, city, New York—are of **neuter gender** (*ne + uter* = not either).

NOTE.—Sometimes the poets and orators personify an object.

"The sun now rose upon our right,  
Out of the sea came *he*."

**EXERCISE I.**—Point out the words that distinguish sex

in the summaries above. Give the corresponding masculine or feminine form, if there is one.

**Means of Indicating Gender.**—1. By inflection.

actor—actress.      host—hostess.      he—she—it.

2. By different words.

man—woman.      boy—girl.      youth—maiden.      bull—cow.

3. By added gender words.

man-servant—maid-servant.      he-goat—she-goat.      merman—mermaid.

**EXERCISE 2.**—(1) Some pupils suggest the names of male animals, others the corresponding feminine words.

(2) Some pupils suggest nouns with masculine terminations, others the corresponding feminine ones.

(3) Some pupils suggest nouns with masculine prefixes, others the corresponding feminine.

**EXERCISE 3.**—Point out the nouns that indicate gender in the following sentences. Tell how the gender is indicated. Give the corresponding form, masculine or feminine: 1. The boy stood by the master's desk. 2. The stag at eve had drunk his fill. 3. Young men and maidens, praise the name of the Lord. 4. Now lift the carol, men and maids. 5. Father, I have sinned against heaven and in thy sight. 6. There was a dead man carried out, the only son of his mother, and she was a widow. 7. Diana is queen of the night and huntress on earth. 8. Thus shall Aaron come into the holy place: with a young bullock for a sin offering, and a ram for a burnt offering. 9. She hath no loyal knight and true, the Lady of Shalott. 10. The negro bore the marks of his slavery. 11. Mistress

of herself though China fall. 12. Beauty is a witch. 13. Every farmer knows some hens are better with chickens than others—more motherly, more careful. The same is true of sows with pigs. Some ewes will not own their lambs, and occasionally a cow will not own her calf. 14. Thou shalt not covet thy neighbor's house, thou shalt not covet thy neighbor's wife, nor his servant, nor his maid, nor his ox, nor his ass, nor anything that is his.

**III. Written Composition.**—1. Write the story of Atalanta's Race. Use any suggestions of the oral study.

2. Write the story of Ulysses and the Sirens.

3. Write the story of the Forsaken Merman.

4. Tell the story of one of the myths of Greece or Rome:

1. Alcestis. 2. Androm'eda. 3. Antig'onē. 4. Circē.
5. Diana. 6. Endym'ion. 7. Hercules. 8. Jason. 9. Narcissus. 10. Pando'ra. 11. Peg'asus. 12. Tan'talus.
13. Vulcan.

## LESSON XXVII.

**I. Oral Composition.**—Study the story of:

### ROBIN HOOD AND THE SHERIFF OF NOTTINGHAM.

There was once a bold outlaw named Robin Hood. He made his home in the royal forest of Sherwood where he killed the King's deer and lived in freedom with the outlaws of the greenwood. The King was angry at his defiance and told the Sheriff of Nottingham he must arrest and punish the bold forester.

The Sheriff thought of a fine scheme. He proclaimed

a great shooting match, open to all men who could draw the long bow, and offered an arrow of pure gold as a prize. He felt sure that Robin Hood would find it too hard to stay away when the gray goose shafts were flying.

Robin's men scented treachery, but Robin would not listen to them. He made his way to Nottingham, where a range had been laid out two score paces broad. On either side the great folk were seated. At one end the archers were gathered, looking well to their bows and strings and the feathering of their arrows. The herald proclaimed the terms of the match: Each man was first to shoot an arrow; then from them all the ten best archers were to be chosen to shoot again; from these the three best were again to shoot three arrows each, the fairest shot to win the prize.

The Sheriff looked closely at each of the ten best men, but could see no sign of the Lincoln green worn by Robin and his men: there were six well-known archers, two Yorkshiremen, one stray Londoner, and a ragged varlet in a scarlet jerkin who wore a patch over one eye.

And when these ten had shot there were three who excelled: Gill o' the Red Cap, and Adam o' the Dell of Tamworth, and the knave in scarlet. The Sheriff was suspicious of the stranger's skill; but he remembered that Robin Hood's beard was as yellow as gold and his two eyes of the keenest, while this fellow had but one eye and a beard of brown. The arrows of the three clustered close about the bull's eye, fairly atop of each other until Gilbert's string twanged and he sent one almost on the very centre point. The cheers of the onlookers were followed by a dead silence. The stranger drew his yew bow, and the

shaft flew and stripping the feather from Gilbert's arrow slipped into the very centre. The good folk crowded around the victorious archer. The Sheriff gave him the prize, asking him his name and place, and offered to take him into service. But the stranger answered roughly: "Sheriff, in all broad England no one shall be my master," and hastened away.

That night in Sherwood Forest there was a right merry company, for a sturdy figure was stripping off a scarlet jerkin showing the true Lincoln green underneath, and laughing as he said that walnut stain would soon wash from his beard. In his hand was the broad golden arrow, for in truth it was Robin himself who had won the prize from the Sheriff's own hands.

That night the Sheriff sat at meat thinking that the great match was over and that he had not so much as tempted Robin within his grasp, when a gray goose shaft fell rattling among the dishes on the table. On it was tied a scroll which read:

"Now Heaven bless your grace this day,  
Say all in sweet Sherwood,  
For thou didst give the prize away  
To merry Robin Hood!"

"Whence came this, you rascal?" roared the Sheriff, purple with rage.

"But even now it flew through the window," said the man who had picked it up.

1. Give a summary of the story in one sentence.
2. Give a summary of the story in six sentences.
3. Give in other words the sense of the italicized parts in the following: 1. Robin Hood *made his home* in the

forest. 2. The outlaws *lived in freedom*. 3. The King was angry *at his defiance*. 4. The Sheriff *proclaimed a shooting match*. 5. Robin *found it hard* to stay away. 6. *The gray goose shafts* were flying. 7. Robin *made his way*. 8. The archers *looked well to* their bows. 9. Three archers *excelled*. 10. His eyes were *of the sharpest*. 11. The shot was followed *by a dead silence*. 12. The Sheriff sat *at meat*.

**II. Words.—Forms of Nouns.—Case.** The noun (or pronoun) stands in various relations to other words in the sentence. Study the relation of the nouns in the following to the other parts of the assertion.

*Robin Hood* made his home in Sherwood.

Robin Hood made *his home*. His home was in *Sherwood Forest*.

The *King* was angry. Robin killed the *King's* deer.

These relations, as subject, or object, or possessor, are called **case**.

**1. Nominative Case.**—(1) The noun (or pronoun) may be the subject of the verb.

*Robin Hood* lived in Sherwood. *He* killed the King's deer.

This is a **subject nominative case**.

NOTE.—Sometimes the adverb *there* indicates that the real subject is to follow the verb. *There* was once a bold outlaw = A bold outlaw once was.

(2) The noun or pronoun may be asserted of the subject (see p. 52).

The outlaw's name *was Robin Hood*. If you *were I*.

George Washington *became the first President* of the United States in 1789.

As part of the assertion, it is part of the predicate; it is the **predicate nominative**.

NOTE.—Be careful to use the nominative form in the predicate after the verbs *to be, to seem, to become*, etc.: If you were *he*; it is *she* and *I*; it seems *she*.

(3) The noun or pronoun may be used as a word of address.

Everybody cried, "Welcome, *Robin*."

Whence came this, *you rascal*! Be off, *sir*!"

This is the **nominative of address**.

NOTE.—The noun or pronoun may be, as it were, the subject of a participle, in phrases almost independent in the sentence.

Robin being disguised, the Sheriff did not recognize him.

This construction is called an **absolute construction** and the case is called a **nominative absolute**.

In analysis, such phrases are usually adverbial modifiers of the predicate. This is shown by expanding them—As Robin was disguised, the Sheriff did not recognize him.

**2. The Objective Case.**—The **objective case** represents a relation in which the noun (or pronoun) is affected by a verb or a preposition. It is then said to be **governed** by the verb or the preposition.

(1) The noun (or pronoun) may be the object of the verb.

Robin Hood killed the *deer*. The Sheriff did not recognize *him*.

The object may be (1) **direct** or (2) **indirect**. (See p. 48.)

The Sheriff gave Robin Hood (indirect) the prize (direct).

(2) The noun (or pronoun) may be the object of a preposition.

Robin Hood lived in the *forest* near *Nottingham*. The King was angry at *him* and at the *Sheriff*.

(3) The noun or pronoun in the objective case may be the subject of an infinitive.

The King told the *Sheriff* to *arrest* Robin Hood.

The Sheriff watched *the foresters* shoot. He watched *them* shoot.

NOTE.—The noun or pronoun may complete the assertion of a transitive verb of incomplete predication.

They elected him *president*. They made him *general*.

This is the *predicate objective*.

(4) The noun in the objective case may be an adverbial modifier of time, distance, etc.

*That night* the Sheriff sat at meat.

The range was two score *paces* broad.

**3. Possessive Case.**—The relation between two nouns may be ownership.

*Robin Hood's* men.

The *King's* deer.

The trees *of the forest*.

The Sheriff *of Nottingham*.

This is the **possessive case**.

NOTE 1.—Discuss how far this possessive case shows an attributive relation. Cf. the possessive adjectives—*my* book, *our* book.

NOTE 2.—Sometimes the noun is used in attributive relation to other words. A *yew* bow. *Lincoln* green. *Sherwood* Forest.

**EXERCISE 1.**—Study the case relations of the nouns and pronouns in “Robin Hood and the Sheriff of Nottingham.”

**EXERCISE 2.**—Point out and discuss the case relations of the nouns in the following: 1. John struck James. 2. James struck John. 3. The lamps shone over fair women and brave men. 4. The ship stayed in port a week, then sailed for Liverpool. 5. John is stronger than I. 6. You like John better than Henry or me. 7. Put not thy trust in princes. 8. They call this month January. 9. Com-



rades, leave me here a little. 10. Saddle my horse and lead him round by the door. 11. Boys, let us go skating. 12. No, sir, the ice is too thin for skating. 13. Home, home, sweet, sweet home, there's no place like home. 14. Friends, Romans, countrymen, lend me your ears.

**III. Written Composition.**—1. Write the story of Robin Hood and the Sheriff of Nottingham.

2. Write the story of Rip Van Winkle.

Washington Irving's "Rip Van Winkle" from *The Sketch Book*, may, with advantage, be read to the class, as the basis of this exercise. On account of its length, teachers may prefer to have the composition written in parts as a "continued" story.

3. Tell one of the following English legends: 1. Whittington. 2. The Heir of Linne. 3. The Squire of Low Degree. 4. Robin Hood and Friar Tuck. 5. Chevy Chase. 6. The Lord of Burleigh (Tennyson).

## LESSON XXVIII.

**I. Oral Composition.**—Study this summary of the legend of:

### THE MOUSE TOWER ON THE RHINE.

An island in the Rhine, near Bingen—a ruined tower on it—the story told of it. A famine in the days of Hatto, Archbishop of Mentz—his barns full of corn—the poor hungry people crying for food—the bishop afraid of them—he promised them food in one of his barns—he shut them up in the barn and set fire to it—he jeered at their cries, saying "Hark! how the mice squeak." But mice did come from the burning barn—they followed the bishop

in an army—he rushed into his house—but the mice found him—he closed doors and windows—the mice found the chinks—they attacked him—the servants could hardly beat them off. He betook himself to an island in the Rhine—built a tower there—the mice swam over in swarms—again they climbed walls and crept through chinks—the bishop was in his last retreat—they came on him, rustling and squeaking—ate him up.

1. What is the legend of the Mouse Tower? State it in a few words. How many parts are there in the story as outlined in the summary? Tell each part from memory. How would you indicate the parts in writing the story?

2. Describe the island as if you could see it. Tell how a famine would affect the poor in a city. Tell how the rich might be secure in times of famine. Tell of Bishop Hatto—the kind of man he was. What do you think of his treatment of the poor? What punishment came upon him? What do you think of its justice?

**II. Words.—Case-Forms.** 1. We indicate the case of nouns usually by position in the sentence. Note the difference in relation of subject and object indicated by position:

Hatto hated the hungry people.

The hungry people hated Hatto.

Pronouns have, however, different forms for nominative and objective relations.

I—me. thou—thee. he—him. she—her. we—us. they—them. who—whom.

Oral exercises with blackboard work should accompany the study of case and case-forms.

2. The **possessive** relation in nouns may be indicated :

1. By **inflections** of the noun.

Hatto's tower. The bishop's barns. The citizens' cries.  
The mice's vengeance.

(1) The possessive of **singular nouns** is —'s.

Hatto's tower. James's hat.

Sometimes we find proper nouns ending in —s or —x taking only ' as the possessive sign.

For Jesus' sake. Keats' poems. Hercules' labors. Ajax' armor.

But the general rule of 's can always be followed.

(2) The possessive of **plural nouns** is generally —'.

citizens' cries. ladies' bonnets. The Romans' patriotism.

(3) But nouns making their plural by vowel change take 's.

the mice's vengeance. children's games.

The pronouns have adjectival forms that serve for possessive relations.

I—my. thou—thy. he—his. she—her. it—its. we—our.  
you—your. they—their.

The pronominal possessive forms *hers, its, ours, yours, theirs, whose*, do not take the apostrophe.

2. The possessive relation of nouns may also be indicated by a **phrasal possessive** with *of*.

The castle's walls—the walls *of the castle*.

Charleston's streets—the streets *of Charleston*.

Usually neuter nouns take the possessive with **of**.

NOTE.—Sometimes *of* indicates only identity; the second noun is only a second explanatory name of the first: The forest of Sherwood = Sherwood Forest, the city of New York = New York City. This is really an appositive relation.

EXERCISE 1.—Use the nouns of the legend of the Mouse Tower in various case relations, and note their form.

EXERCISE 2.—Show the relation of the nouns and pronouns in the following and name the cases: 1. A beggar's wallet is never full. 2. A man's house is his castle. 3. I was alarmed by my friend's story. 4. England, with all thy faults, I love thee still. 5. Now, Kitty, make him go. 6. God tempers the wind to the shorn lamb. 7. He giveth his beloved sleep. 8. The sap starts up in the sugar-maples the very day the bluebird arrives. 9. Suit the action to the word, the word to the action. 10. Here, coward, give me the daggers. 11. You and I are not yet past our dancing days. 12. Man is a wonderful piece of work. 13. They made Victoria Queen of England in 1837. 14. The waves breaking in the shallows, their boat was upset. 15. Give me your bark, O birch-tree. 16. The chipmunk, little fellow, has many enemies. 17. These are times that try men's souls. 18. Sundown is the children's hour. 19. Let's give him what's in our purse. 20. The great plague of London was in 1665, the fire of London, 1666.

EXERCISE 3.—Many errors in English occur through the use of wrong forms of case—nominative case-forms in objective relations, and so forth. Point out the case relation in each noun and pronoun in the following. Correct any errors that occur: 1. Who gave you the book? Who did you give it to? 2. The country knows too well who it has to thank for this misfortune. 3. Let they who spoke raise their hands. 4. She spoke to a little girl whom she could see was in danger. 5. It will be easy for you and I to get seats. 6. Let you and I go. 7. Who did it? Me. 8. Who is this book for? I. 9. I don't know who you

told to do it. 10. I don't know whom you said was to do it. 11. Between you and I, I shall not let either Harry or she go. 12. If you were me, would you go? 13. That is the way for you and she to be late.

The oral and written work offers the best opportunity for training in grammatical correctness.

**III. Written Composition.**—1. Tell the legend of the Mouse Tower on the Rhine. Use any suggestions of the oral composition in expanding the summary.

2. Develop from this summary the legend of:

#### THE STOLEN HEART.

A knight brave but cruel—shut prisoners up in the dungeons of his castle—one of them was a witch—she planned her revenge.—Led out to work in the garden—saw the knight on the grass—slipping up behind him she scattered poppy seed on his eyes—he fell into a deep sleep—she stabbed his breast with an aspen branch—took out his heart—put a hare's heart in its place. When the knight awoke he found he was trembling—was afraid his armor would crush him—that his hounds would tear him to pieces—he could not bear the clashing of weapons—the jingling of weapons—the clatter of spurs. His enemies came to besiege the castle—he could not lead his men to victory—he hid himself in the very dungeons where he had kept his prisoners—was found by his enemies and put to an inglorious death.

3. Develop from this summary the legend of:

#### THE BAKER'S DAUGHTER.

A mean, greedy man, a baker, cheated every one who would let him—his daughter like him—made money any

way she could—the baker away—the girl minded the shop.—An old woman came and begged for bread—the girl refused—she begged harder—the girl took a bit of dough—gave it to the old woman—bade her be off—the old woman asked the girl to let her bake it—the girl put it into the oven—when she went to take it out it had swelled into a big loaf—pretended she could not find the bit of dough. The old woman asked for another bit—put it into the oven—became a larger loaf than the last—the girl pretended again she had lost the dough. Again the old woman asked for a bit—got a very tiny piece—this made the biggest loaf of all—the old woman claimed it—the girl refused—said, “How could such a large loaf have grown out of such a little piece of dough?”—“It is mine,” said the old woman. “It is not,” said the girl. The old woman really a witch—angry—turned the girl into an owl which flew away and was never seen again.—To this day they say the owl was a baker’s daughter.

4. Tell one of the following old-world legends: 1. The Seven Sleepers of Ephesus. 2. Frederick Barbarossa’s Magic Sleep. 3. The Seven Champions of Christendom. 4. The Man in the Iron Mask. 5. Undine. 6. Sintram.

## CHAPTER V.—NATURE THEMES.

### LESSON XXIX.

**I. Oral Composition.**—Study the following dialogue:



*"The Barnyard—A Grey Morning." Painting by C. Morgan McIlhenney.*

#### A BARNYARD TALK.

"Cock-a-doodle-doo!" crowed the Cock in the early morning. "I am the cleverest person on the farm. Every morning I wake the people up so that the men can get to work and the children can get to school at the right time. That is the reason the children feed me with corn and bread every day."

"Cluck, cluck!" said the Hen. "You ought not to be so conceited, good sir. You never give the children anything to eat, but I do. Almost every day I lay an egg, and my eggs are made into pancakes for the children. Surely I am cleverer than you."

"Mew, mew, mew," said the Pussy-cat, who had heard the talking. "You want to know who is the cleverest," said she. "I'll tell you. If I did not kill all the rats and mice, those wicked things would come and eat up all the butter and cheese, and all the bread and cake, and the children would have to go to school without any lunch. That is why the children and I are such good friends. Why, they give me milk to drink, and I sit on their laps."

"Bow, wow, wow!" said the Dog. He had put his head out of the kennel when he heard Pussy boasting. "How do you think things would go if I didn't watch over the house, night and day? I know who is the most important person on the farm."

Then up came the Farmer, who had overheard everything. "You are all kind and useful," said he. And he scattered corn to the Cock and to the Hen, and gave Puss a saucer of milk, and Doggy a bone to gnaw. They were all happy and satisfied, and stopped disputing.

—Abridged from a story from the Norwegian, by EMILIE POULSSON, in "In the Child's World." By permission of the publishers, Messrs. The Milton Bradley Co.

1. What was the Barnyard Talk about? Describe a barnyard you have seen. Describe the barnyard of this story. Who are the characters of this story? What did each claim to be, and why? What was right and what was wrong in his claim? How did the farmer settle the dispute? Did he settle it justly?



2. What is a **dialogue**? Why is "A Barnyard Talk" given in the form of a dialogue?

3. Use the following words in sentences of your own making: 1. at the right time. 2. ought not to be. 3. boast. 4. day and night. 5. scatter. 6. gnaw. 7. dispute.

4. Tell the story to the class. Let each part be told by a different pupil.

**II. Kinds of Words.—The Adjective.** We wish at times to describe a person or thing—

The *early* morning. The *cleverest* person. *Red* apples. A *cold* winter. *Rough* boards. *Heavy* parcels.

Compare the colors with which we might paint a house to make it—a *red* house, a *white* house, etc.

or to tell its number or order—

*An* egg. *Every* morning. *All* the rats. *Six* apples. *Last* winter. The *first* board.

or to point it out—

*The* farm. *This* farm. *These* books. *Those* books.

or to ask about it—

*Which* person? *Which* book? *What* man?

*The word that is added to a noun to qualify or limit the meaning of the noun is called an adjective.*

EXERCISE 1.—Point out the adjectives in the story of "A Barnyard Talk."

EXERCISE 2.—Using adjectives, show how you can qualify or limit the nouns used in "A Barnyard Talk."

EXERCISE 3.—Describe, by adjectives, the things represented in the following (*e. g.*, the wintry day, the snowy

day, etc.): 1. The pupils (1) in school hours; (2) at recess; (3) going home. 2. The sky (1) in rain; (2) during a heavy wind; (3) at sunset. 3. The creek or river (1) in winter; (2) in spring; (3) in a dry summer. 4. The street (1) in early morning; (2) at noon; (3) at midnight. 5. The trees (1) in winter; (2) in spring; (3) in autumn.

**EXERCISE 4.**—Point out the adjectives in the following sentences. State to what each refers: 1. All men are mortal. 2. A living dog is better than a dead lion. 3. The ploughman homeward plods his weary way. 4. Good manners are made up of petty sacrifices. 5. Coleridge was a noticeable man with large gray eyes. 6. Four bulls once agreed to live together, and they fed in the same pasture. 7. My first thought about the wild flowers was to find out their names. 8. Dark behind it rose the forest, rose the black and gloomy pine-trees.

**III. Written Composition.**—1. Write, from memory, the story of "A Barnyard Talk."

Note first the order of the speakers. Expand, if you wish, the reasons each has for boasting. Add, if you wish, other characters. Imitate the dialogue form. Watch your quotation-marks.

2. Change the characters of "A Barnyard Talk" to a group of people in a household, and write the story.

3. Imagine a group of dogs discussing human beings—their masters and others; write down their conversation in dialogue form.

## LESSON XXX.

### I. Oral Composition.—Study this description of :



*"Swallows on a Telegraph Wire." Painting by M. Loux.*

#### THE SWALLOW.

It is very easy to know the swallow family. They are small birds with long pointed wings, always sailing around in the air as if they would never tire. Their beaks are short, but very wide at the head. The mouth opens as far back as the eyes. They have small weak feet, so that when they alight it is usually on a small twig or telegraph wire, or on the flat top of a fence or roof. Swallows wear no gay colors. Nearly all of them look black and white as they sail about in the air. But when you see them closely

you see they are glossy dark blue or green, sometimes with changeable colors, but dark on the back.

Barn swallows prefer a barn for a nesting-place. It is interesting to see them work on their nest. When they have chosen the barn they are to build in, they go to some puddle in the road. They stand around it on their tiny feet, holding their wings straight up like a butterfly's. Then they take up some of the wet earth in their beaks, and work it around till it is made into a little pill. With this pill they fly to the place they have selected, and stick it on to the beam. Then they go back for more. So they go on, till they have built up the walls of the nest an inch thick and three or four inches high.

When the swallows are flying about low over the grass, looking as if they were at play, they are really catching tiny insects as they go. And when they have nestlings to feed, they collect a mouthful which they make up into a sort of little ball. Then they fly to the nest and feed it to one of the little ones. Thus they keep the air clear and free from insects, and they do not a bit of harm, for they never touch our fruit or vegetables.

As these birds eat only flying insects, they cannot stay with us when it is too cool for insects to fly abroad. So they leave us very early. Some day we shall go out and find them all gone, not a swallow to be seen. They have started for their winter home, which is far south, in tropical countries, where insects never fail; but it is a comfort to think that next summer we shall have them back with us again.

1. Describe the swallow's shape—one sentence. Describe its color—one sentence. Tell how swallows build their nest—one sentence. Tell how the swallow catches its prey—one sentence. Tell of the use of the swallow to mankind—one sentence.

2. On what principle are the paragraphs in "The Swallow" made? What does each paragraph treat of? State very briefly the parts of the theme. What determines the order in which the writer brings forward the parts? Could the last paragraph, for instance, be given first? Is the proper amount of space given to each part of the theme?

3. Tell about the bank-swallow, or sand-martin.

4. What birds did you see on the way to school? How did you recognize them? What do they feed on? What are their nests like? Can you tell different kinds of birds' eggs? What common birds are helpful and what are harmful to man?

5. Bring and read to the class a poem about birds.

**II. Kinds of Words.—The Pronoun.** It would be very tiresome to have to say:

It is easy to know *the swallow family*. *The swallow family* are small birds. *The beaks of the swallow family* are short, etc.

Study to see what language does to save us from these tiresome repetitions.

We can say:

It is easy to know *the swallow family*. *They* are small birds. *Their* beaks are short, etc.

It would be tiresome to say—if your name is John Smith:—

*John Smith* says what *John Smith* thinks.

You can say.

*I say what I think.*

*There is, then, a useful class of words that are general substitutes for nouns. They take their meaning from the noun for which they stand. They are called pronouns (i. e., for-nouns).*

EXERCISE 1.—Practice (oral) building sentences on topics in the Lesson, using a noun and its substitute pronoun.

EXERCISE 2.—Point out the pronouns in "The Swallow" and the nouns for which they stand.

EXERCISE 3.—Pick out the pronouns in the following sentences. Tell what nouns are represented by them:

1. There was once a king who ruled over many lands.
2. Who killed Cock Robin? 3. "I," said the sparrow.
4. Who will stand at either hand and keep the bridge with me? 5. Many are called but few are chosen. 6. I know the song the bluebird is singing. 7. That is the way for Billy and me. 8. Two heads are better than one. 9. That mercy I to others show that mercy show to me. 10. We must all toil—or steal.

EXERCISE 4.—Substitute pronouns where possible in the following sentences: 1. The fox, when the fox could not get the grapes, said to the fox, "The grapes are sour." 2. Every day Peter tended the cows down by the river, and every night Peter drove the cows home. 3. Every day when the person speaking goes to bed, the person speaking sees the stars shine overhead. 4. It is a lady, sweet and fair; the lady comes to gather daisies there. 5. Twinkle, twinkle, little star; how I wonder what the little star is! 6. This is a story, a story I like to read. 7. Here is the man, the man bought the horse. 8. Have

you any apples? I have no apples. 9. What pupils wrote the best story? Harry and the person speaking wrote good stories.

EXERCISE 5.—Pick out any pronouns you can find in "The Swallow," and state what noun each stands for.

**III. Written Composition.—1.** Write, from memory, an account of "The Swallow."

Make a plan of what you are going to write. Make a drawing to go with your story. Add anything you yourself have seen of swallows.

2. Tell the story of "The Birds of Killingworth."

Longfellow's poem, "The Birds of Killingworth," in "Tales of a Wayside Inn," Part I, may, with advantage, be read to the class.

3. Write a composition similar to "The Swallow" on some bird of prey like the hawk; or some song-bird, like the canary, or cat-bird, or chickadee; or some useful bird, like the hen, or duck.

4. Describe a visit to a bird-store.

5. Tell one of the bird legends: 1. The Robin (see J. G. Whittier's poem, "The Robin"). 2. The Cross-bill (see Longfellow's translation, "The Legend of the Cross-bill").

3. The Pigeons of St. Mark's.

## LESSON XXXI.



*"Collie Dogs." ("The Judgment of Paris.") Painting by Thomas Flinks. Copy-right, 1897, by Photographische Gesellschaft. By permission of the Berlin Photographic Co., New York.*

**1. Oral Composition.**—Study the description of:**SIRRAH, THE SHEPHERD'S DOG.**

My dog was always my companion. I conversed with him the whole day. I shared every meal with him, and my plaid in the time of a shower; the consequence was that I generally had the best dogs in all the country. The most remarkable one that I ever had was named Sirrah.

He was, beyond all comparison, the best dog I ever saw. He was of a surly, unsocial temper, disdaining all flattery. When I first saw him, a drover was leading him by a rope; he was both lean and hungry, and far from being a beautiful cur, for he was all over black, and had a grim face striped with dark brown. I thought I discovered a sort



of sullen intelligence in his countenance, notwithstanding his dejected and forlorn situation, so I gave the drover a guinea for him, and I am satisfied I never laid out one to so good a purpose.

He was then scarcely a year old, and knew so little of herding that he had never turned a sheep in his life; but as soon as he discovered that it was his duty to do so, and that it obliged me, I can never forget with what anxiety and eagerness he learned his different evolutions. He would try every way deliberately, till he found out what I wanted him to do, and when once I made him understand a direction he never forgot or mistook it again.

It happened one year that about seven hundred lambs broke loose about midnight and came up the moor upon us, making a noise with their running louder than thunder. By our exertions we cut them into three divisions. I called out, "Sirrah, my man, they're a' away," the word, of all others, that set him most upon the alert, but owing to the darkness of the night, and the blackness of the moor, I never saw him at all. I ran here and there, not knowing what to do, but always at intervals gave a loud whistle to Sirrah, to let him know that I was depending on him. By that whistling the lad who was assisting me found me out, but he likewise had lost all trace whatsoever of the lambs. At dawn we set out on our return. I asked him if he had seen Sirrah. He said he had not. My companion bent his course to the north, and I ran away toward the westward for several miles. We met after it was day, but neither of us had been able to discover our lambs nor any trace of them.

On our way home, however, we discovered a lot of

lambs at the bottom of a deep ravine, and the indefatigable Sirrah standing in front of them, looking around for some relief, but still true to his charge. The sun was then up, and, when we first came in view, we concluded that it was one of the divisions which Sirrah had been unable to manage until he came to that commanding situation. But what was our astonishment when we discovered that not one lamb of the whole flock was wanting! How he had got all the divisions collected in the dark is beyond my comprehension. The charge was left entirely to himself from midnight until the rising sun; and if all the shepherds in the forest had been there to assist him, they could not have effected it with greater propriety. I never felt so grateful to any creature under the sun as I did to my honest Sirrah that morning.

—By JAMES HOGG. From "The Shepherd's Dog." Abridged.

1. What is the relation of the shepherd and his dog—companionship? service?

2. Why was the Ettrick shepherd willing to buy Sirrah? Describe Sirrah. Tell how he learned his work. Tell of his great feat in saving the lambs.

3. Use in sentences of your own the following words:

1. converse. 2. plaid (pr. *plad*). 3. drover. 4. surly. 5. grim. 6. sullen. 7. dejected. 8. guinea. 9. evolutions. 10. deliberately. 11. alert. 12. ravine. 13. indefatigable. 14. to effect. 15. to affect.

4. Give in different words the force of: 1. Sirrah was *all over black*. 2. I never *laid out* money to so good a purpose. 3. Sirrah had never learned *to turn a sheep*. 4. He reached *a commanding situation*. 5. He effected the task *with great propriety*.

5. Discuss the paragraph division and the order of the parts of the subject.

6. Draw up a topical outline of "Sirrah."

**II. Kinds of Words.—The Verb.** Study the way you can say something about—

*Dog and companion. Dog and meal. John and skating. Girls and reading. Fire and house. John and running a race. Sarah and tall.*

to make such statements as—

My dog *was* my companion. My dog *shared* my meal. John *skates*; or John *is skating*; or, John *likes* skating, etc.

In each sentence we use words that assert something of the subject. *The word that asserts is a verb.*

NOTE.—The verb may be (1) *a single word* or (2) *a group of words.*

(1) My dog *was* my companion. He *shared* my food.

(2) The dog *is (was) running*. John *has run*. John *will run*. John *would have run*. If John *should run*.

But be careful to distinguish from the verb phrase its object or modifiers. John *will have run* (verb phrase) a race to-day. John *is studying* (verb phrase) his reading lesson now.

**EXERCISE 1.**—Tell what assertions are made in the first two paragraphs of "Sirrah," and point out the assertive words.

**EXERCISE 2.**—Can you tell the difference in meaning between: 1. The cat scratches. The cat's scratches. 2. The white cat. The cat is white. 3. John's skates. John skates. 4. Some tall girls. Some girls are tall. 5. Running down the hill, John slipped. John was running down the hill, and he slipped. 6. John is reading. John likes reading. 7. The girls have learnt to skate. The girls skate every day.

**EXERCISE 3.**—Pick out the assertive word, or verb,

*where there is one*, in each of the following: 1. Ring out, wild bells, to the wild sky! 2. Oh, the ring of the piper's tune! 3. John runs well. 4. In the first innings our school scored three runs. 5. He has pleasing manners. 6. His manners were pleasing everybody. 7. They learn music easily because they like learning. 8. They were learning music, and liked learning it.

Oral exercises in the analysis of sentences should be used from time to time. By keeping the thought of the passage uppermost, the teacher may make exercises in analysis a sure test of the pupil's understanding of the passage.

**III. Written Composition.**—1. Tell the story of Sirrah.

2. Follow the plan and write a similar description of any interesting cat or dog that you know of.

3. Tell about your favorite cat, or dog, or pony.

4. Tell about Eskimo dogs

5. 1. My Dog.  
2. My Pets. 3. The Beaver's Home.  
4. The Weasel.  
5. The Circus.  
6. The Zoo.

6. Lost Dogs.  
Tell about these dogs—who they

were, and how they lost themselves, what they thought and said to each other, and how they got home.



"Lost Dogs." Painting by Otto Van Thoren.

## LESSON XXXII.

**I. Oral Composition.**—Study this description of:

## THE DRAGON-FLY, OR DARNING-NEEDLE.

The alders, willow trees, and poplars separate us from a little road which leads to a pool, surrounded by reeds and rushes. There, through the cool, limpid water, we can plainly discern the shining pebbles, the sand, and the fish.

A sort of grub, of a greenish, gray color, crawls out of the mud, leaves the water at the bottom of which it has hitherto lived, and fastens itself to a small reed. It sticks into the bark of the reed two little, very sharp claws which it has on each foot. It is quiet a few moments, and you can notice its eyes become brilliant, and its back split and open. Then a head appears through the opening; after this head come the body and wings of a *libell'ula*, or dragon-fly, which we usually call a darning-needle. The wings are folded and shapeless; the body is soft, and all in a heap. It waits till the air without and the life within put all into proper condition. At the end of half an hour, it shakes itself and flies away—light, slender, and richly adorned with the colors of the emerald and the turquoise, and at least as brilliant as either. It is now a dragon-fly of the air.

I see a crowd of them sporting in the air, or lighting upon the reeds; some of them dart away and disappear on the wing, but they return a few minutes afterward. They live on prey, and devour insects of the air, as when, in their first shape, they ate those of the water.

—Adapted from ALPHONSE KARR, "A Tour Around My Garden."

1. Have you ever seen a dragon-fly? What does it look like—its shape, its colors? Tell where it comes from. Describe alders, willows, poplars. Tell how the dragon-fly is born. What is the emerald?—its color? the turquoise? Tell what the dragon-fly does to live. What do you call the dragon-fly? What superstition is told about the dragon-fly?

2. In how many parts is the story of the Dragon-fly told? What part of the story is given in each paragraph? Why are the paragraphs so arranged?

3. Use in sentences of your own: 1. surrounded by. 2. discern. 3. pebbles. 4. greenish. 5. brilliant. 6. shapeless. 7. all in a heap. 8. in proper condition. 9. at the end of. 10. emerald. 11. on the wing.

**II. Kinds of Words.—The Adverb.** We must have words to modify statements. It is not enough to say—

We see the pebbles. The grub crawls. John runs.

we must be able to say:

We see the pebbles *clearly*. The grub crawls *out*. John runs *here*. John runs *well*. John runs *slowly*. John does *not* run.

So, too, we must have words to modify—that is, add to or lessen—the force of attributes or modifiers. It is not enough to say—

We see *clearly*. Jane is *tall*. Jane runs *fast*.

we must be able to say:

We see *very* clearly. Jane is *very* tall. Jane runs *very* fast, *too* fast.

*The word that modifies statements, attributes, or modifiers is an adverb.*

**EXERCISE 1.**—Some pupils make statements (oral) about things in the story of the Dragon-fly, others add suitable adverbs.

**EXERCISE 2.**—Modify each statement in the following sentences by one adverb: 1. Work like a man. 2. That man has travelled. 3. The crickets creak. 4. The trees rock. 5. The ship sank. 6. Lochinvar entered Netherby Hall. 7. To every man upon this earth death cometh. 8. We gazed on the face of the dead and we thought of the morrow.

**EXERCISE 3.**—Modify any adjective or adverb in the following sentences by an adverb: 1. Once upon a time there was a little man. He was so little that he was called Tom Thumb. 2. The ripest fruit falls first. 3. I am glad that you are happy. 4. The birds were plentiful and the flowers smelled sweet. 5. The soldier was wounded, they thought. 6. At the first glance they saw he was the likely winner. 7. Fighting bravely, the few survivors made their way back. 8. They spent the day pleasantly together, for they were good friends.

**EXERCISE 4.**—Point out the adverbs in the description of the Dragon-fly. Tell what the purpose of each is.

**III. Written Composition.**—1. Make a plan or topical outline of the description of the Dragon-fly. Then write, from memory, an account of it. Make a drawing to go with your description.

2. Following the general plan of the Dragon-fly, write an account of any other insect—house-fly, cricket, spider, mosquito, butterfly, ant, potato-bug, silk-worm, etc.

## LESSON XXXIII.

**I. Oral Composition.**—Study this picture.

*"Apple-Tree in Bloom." Photograph by E. J. Rowley.*

**I.** Describe an apple-tree—trunk, leaves (shape, color above and beneath). Tell what the blossoms of the apple-tree are like—shape, cluster, color, fragrance. Describe an apple-tree in blossom, like the one you see in the picture—how it is beautiful. Tell how the fruit forms: how it ripens. Describe an apple-tree with fruit on it. Tell how apples are picked and stored and sold. Give some of the different kinds of apples—shape, color, taste; the good points and defects of each. Tell about the uses of apples—food, cider, vinegar.



2. Following the discussion of the apple-tree, make, from memory, a topical plan of a composition on the apple-tree.

**II. Kinds of Words.—The Preposition.** We must have words to indicate the relationship between things we think about, or between actions and things. If we look at the blossoms and the tree, or the tree and the orchard, we see a relation to each other which we express when we say:

The blossoms are *on* the tree. The tree is *in* the orchard.

If we connect the thought that *the apple-tree grows with the place where it grows*, we say:

The apple-tree grows *in* the orchard, *by* the fence, *behind* the barn, etc.

*The word that expresses the relation between one thing and another, or between an action and a thing, is a preposition.*

**EXERCISE 1.**—Express various possible relations between: 1. The blossoms and the apple-tree. 2. The orchard and the house. 3. The fish and the water. 4. The man runs and the house. 5. The boys stand and the school. 6. The children look and the water.

**EXERCISE 2.**—Point out each preposition in the following. Tell the two things, or the action and the thing, it expresses the relation between: 1. The boy fell from the apple-tree. 2. The wind has such a rainy sound as it moans through the town. 3. The bird flew over to the pond to have a drink. 4. Put money in your purse. 5. The dog lies in his kennel and puss purrs on the rug.

6. Behind the clouds is the sun still shining. 7. They were happy at their escape and laughed heartily at their ill luck. 8. The mountains look on Marathon and Marathon looks on the sea. 9. They spoke about the man in the moon.

**EXERCISE 3.**—Point out the prepositions in the description of the Dragon-fly. Tell the things or actions they express relation between.

**EXERCISE 4.**—Point out any pronouns in the same story. For what noun does each stand?

**III. Written Composition.**—1. Write of the Apple-tree. Tell (1) How the apple-tree differs from other trees in appearance. (2) The blossoms of the apple-tree. (Make a colored picture, if you like, to go with the description.) (3) The chief kinds of apples—their merits and defects. (4) The value of the apple to mankind. Compare this outline with the topical outline you have made. Make the paragraphs correspond to your main headings.

2. Write about an Apple Orchard.

Plan your composition in three parts: (1) The orchard in blossom time. (2) The orchard when the apples are ripening. (3) The apple-harvest and its disposal. Make the paragraphs correspond.

3. Write a similar composition on one of the following: 1. The Quince-tree. 2. The Plum-tree. 3. The Cherry-tree.

4. Write a similar composition on one of the following—characteristics, cultivation, uses: 1. The Potato Plant. 2. The Tomato Plant. 3. The Tea Plant. 4. Sugar-cane. 5. The Peanut. 6. The Banana.

5. Write a similar composition on one of the following:
1. The Pine-tree. 2. The Cedar-tree. 3. The Oak-tree.
  6. Describe the general appearance of the main Forest Trees.
  7. The Forest in Spring-time and the Forest in the Fall.
  8. The Maple-tree.
  9. The Evergreen Family in America—White Pine, Balsam, Fir, Hemlock, Cedar, Cypress.
  10. The Story of a Magic Apple-tree (for a fairy tale).

## LESSON XXXIV.



*"The Candles." Painting by Madeleine Carpentier.*

**I. Oral Composition.**—Study this description of:**THE DANDELION.**

Wherever one goes in North America, in Europe, in Central Asia, even toward the Arctic regions there is no flower more common than the dandelion. The dandelion maintains a bare existence on the poorest soil and expands into riotous luxuriance when it gets a chance at better things. Its leaves are smooth, of a bright green color and tooth-edged, from which fact it has its name, from the French *dent-de-lion* (*dahn(g) deh le on(g)'*) which means "lion's tooth." It has smooth, brittle flower-stalks, very numerous, and a bright yellow flower, made up of hundreds of tiny strap-shaped flowers. The gold changes to gray as the seeds form, and the flower-stalk shows a feathery globe of plumed seeds. All parts of the plant yield a milky juice which has medicinal properties, and the leaves, when they are young and tender, are used for salad.

Every earnest gardener hates the dandelion, it is so common, so hardy, and so persistent, planting itself on his cherished turf, and flaunting its tough green and gold at the expense of the grass. Especially is he keen against the silvery seed globes, for one puff of wind will send the seeds to take hold of his turf with their tiny barbed points, and in a few days he will have another army of aggressive dandelions to fight.

But children love them. No one forbids them to gather in that wayside gold, and when the flowers have turned into feathery globes there is more fun to be had with them. The stalks make tiny trumpets. And you tell what it is o'clock by blowing at the seeds and counting the number

of puffs needed to scatter them. It is also said that when the seeds fly away of their own accord, without any wind to help them, it is a sign of rain.

1. Draw upon the blackboard a topical outline of this description.

2. Express the theme of the first paragraph in one sentence, that of the second paragraph in a second, that of the third paragraph in a third.

3. Express in your own words the meaning of: 1. a bare existence. 2. riotous luxuriance. 3. plumed seeds. 4. medicinal properties. 5. an earnest gardener. 6. cherished turf. 7. at the expense of. 8. aggressive dandelions. 9. wayside gold. 10. of their own accord.

4. Bring and read to the class any poem on the dandelion you can find.

**II. Kinds of Words.—The Conjunction.** There is a class of link-words that show the relation of thoughts. Thus we can show the relation of thoughts expressed in a compound or complex sentence.

(1) She lived unknown, *and* (2) few could know

(3) *When* Lucy ceased to be.

(1) The piper piped *and* (2) the children followed dancing,

(3) *until* they came to the river Weser (4) *wherein* all the rats plunged.

**EXERCISE 1.**—Point out the link-words in the following:

1. One finds the dandelion wherever one goes.
2. The gold changes to gray as the seeds form.
3. The plant yields a milky juice, and the leaves are used for salad.
4. The gardener hates dandelions, but children love them.

We can similarly indicate *the common relationship in*

*thought* of compound subjects or compound predicates, or several objects, or attributes, or modifiers.

EXERCISE 2.—Point out the link-word in each of the following: 1. One finds the dandelion in North America, Europe, and even in the Arctic regions. 2. Its leaves are smooth and tooth-edged. 3. The dandelion is small but hardy and aggressive. 4. The seeds sink into the turf and spring up as plants in a few days.

*The link-word that expresses the relation between thoughts, or the relation of several nouns, attributes, etc., to a common thought, is called a conjunction.*

Some pronouns have the power of linking a clause on to the main statement, and are called **conjunctive** or **relative** pronouns for that reason.

EXERCISE 3.—Point out the relative pronouns in the following. Show the nouns they stand for and the clauses they connect: 1. The dandelion is a flower that grows in every country. 2. You can squeeze from it a milky juice which has medicinal properties. 3. Its leaves are tooth-edged, from which comes its name of dandelion. 4. Gardeners who love a well-kept sward hate the dandelion.

EXERCISE 4.—(1) Connect the nouns representing things in the picture by appropriate conjunctions. (2) Connect any actions suggested by the picture with nouns, using appropriate conjunctions.

**III. Written Composition.**—1. Suppose that you had just come upon some dandelions; describe the scene, then tell what will happen to the dandelions later as they live their life. Make a drawing to accompany your composition.

2. Following the plan of the composition on the Dandelion, write on one of the following: 1. The Rose. 2. The Lily-of-the-valley. 3. The Virginia Creeper. 4. The Tiger-lily. 5. Golden-rod.

## LESSON XXXV.

**I. Oral Composition.**—Study this picture.



*"Girl Among Daisies." Painting by Benner. By permission of M.M. Braun, Clément, et Cie.*

1. Tell about the parts of the daisy—its stalk; the number of flowers on it; the color and number of its petals; the color of its sepals; the odor. Tell of the use of flowers to the plant. What is the use of the daisy, if it has any,

to mankind? Describe a scene of a field of daisies as in the picture, and tell of picking daisies.

**II. Kinds of Words.—The Conjunction.** (Continued.) The conjunction is the chief means to express the coördination or subordination of clauses (see p. 21).

**EXERCISE 1.**—Express the thoughts in each of the following in a compound sentence. Indicate the relationship by a conjunction: 1. Needles have eyes. Needles cannot see. 2. I sit upon this old gray stone. I dream my time away. 3. Life is real. Life is earnest. The grave is not its goal. 4. Ask. It shall be given unto you. 5. Go to the ant, thou sluggard. Consider her ways. Be wise. 6. Consider the lilies of the field. They toil not. They spin not. 7. John was not here. James was not here.

**EXERCISE 2.**—Improve the expression of the following groups by joining them into a complex sentence by means of a conjunction: 1. I crossed the wild. I chanced to see the solitary child. 2. I know. He did not come. 3. Bring no book. This one day we shall give to idleness. 4. He came down from the mountain. Great multitudes followed him. 5. Sinners entice thee. Consent thou not. 6. I mounted up the hill. The music was heard no more. I bore the music in my heart long after.

**EXERCISE 3.**—Improve the expression of the groups here by using appropriate conjunctions. Shorten the sentences where possible: 1. I know that heaven is up on high. I know that on earth are fields of corn. 2. Behold her reaping by herself. Behold her singing by herself. 3. The wind makes so much noise. The hail makes so



much noise. The rain makes so much noise. 4. The bobolink comes amidst the pomp of the season. The bobolink comes amidst the fragrance of the season. 5. His life seems all song. His life seems all sunshine. 6. With head upraised she stood. With look intent she stood. With locks flung back she stood. With lips apart she stood.

**EXERCISE 4.**—Point out and distinguish from each other the prepositions and conjunctions in the following: 1. After dinner we went skating. 2. After we had our dinner we went skating. 3. John ran behind but I could not see him. 4. I saw no one but John. 5. Since you will not hurry, I will go on without you. 6. He has been here since last month. 7. Before you go, tell me about your trip. 8. Before me stood a bear.

**III. Written Composition.**—1. According to the plan made, write a composition on the Daisy.

Quote in it any suitable lines you can find in any poem you have read.

2. Describe the parts and their uses in any common flowering plant—Peduncle, Perianth, Calyx, Corolla, Sepals, Petals, Stamens, Pistil, Pollen, Seed.

3. 1. Write a free composition on a Flower Garden in the City or a Flower Garden in the Country. 2. Wild Flowers I Know. 3. The Flowers of Spring and Autumn.

4. Write a letter describing a visit to a conservatory or botanical garden.

5. A Florist's at Easter (or Christmas).

## LESSON XXXVI.

**I. Oral Composition.**—Study this description:

## CLIMBING A MOUNTAIN.

And there Tom was, out on the great grouse-moors, heather and bog and rock, stretching away and up, up to the very sky. . . . So he went on and on, he hardly knew why; but he liked the great, wide, strange place, and the cool, fresh, bracing air. But he went more and more slowly as he got higher up the hill; for now the ground grew very bad indeed. Instead of soft turf and springy heather, he met great patches of flat limestone rock, just like ill-made pavements, with deep cracks between the stones and ledges; so he had to hop from stone to stone, and now and then slipped in between and hurt his little bare toes, though they were tolerably tough ones, but still he went on and up, he could not tell why. . . .

And in a minute more, when he looked round, he stopped again, and said, "Why, what a big place the world is!"

And so it was; for, from the top of the mountain, he could see—what could he not see?

Behind him, far below, was Harthover, and the dark woods, and the shining salmon river; and on his left, far below, was the town, and the smoking chimneys of the collieries; and far, far away, the river widened to the shining sea; and little white specks, which were ships, lay on its bosom. Before him lay, spread out like a map, great plains and farms, and villages down amid dark knots of trees. They all seemed at his very feet; but he had sense to see that they were long miles away.

And to his right rose moor after moor, hill after hill, till they faded away, blue into blue sky. . . . At his very feet lay a deep, deep green and rocky valley, very narrow and filled with wood; but through the wood, hundreds of feet below him, he could see a clear stream glance. Oh, if he could but get down to that stream! . . . It chimed and tinkled far below; and this is part of the song it sang:

Clear and cool, clear and cool,  
By laughing shallow, and dreaming pool;  
Cool and clear, cool and clear,  
By shining shingle, and foaming weir<sup>1</sup>;  
Under the crag where the ouzel<sup>2</sup> sings,  
And the ivied wall where the church-bell rings,  
Undefiled for the undefiled;  
Play by me, bathe in me, mother and child.

By CHARLES KINGSLEY. From "Water Babies." Abridged.

<sup>1</sup> Dam for raising the level of the water on river or canal.

<sup>2</sup> Thrush.

1. What kind of landscape is described here? Tell about the way up the moor. Tell how Tom went up. What did he think when he reached the mountain top? What did he see from there?

2. Work out (on the blackboard) a brief plan of the description. Draw a map to show the relation of the places.

3. Use the following words in sentences of your own:  
1. landscape. 2. heather. 3. bracing. 4. turf. 5. limestone. 6. pavements. 7. ledge. 8. tolerably. 9. mountain. 10. collieries. 11. steep. 12. knot. 13. valley. 14. chime. 15. tinkle.

**II. Kinds of Words.—The Interjection.** Sometimes

we express feeling by exclamation. Notice that such exclamations do not express a judgment; they do not enter into the structure of the sentence; they express a feeling, not a thought.

*Why, what a big place! Oh, if I could get there! Hurrah!*  
*here's the boat. Hallo! Is that you, Charlie? Whew!*  
*wasn't he lucky! What ho! the Captain of our Guard!*  
*Goodness me! what a surprise!*

*The word that expresses sudden feeling, but is not part of the structure of the sentence, is an interjection.*

Note the usual punctuation of the interjection (!)

Distinguish from the interjection the adverb or the verb or other word, used with exclamatory force.

*On, Stanley, on!* (The verb is understood.)

*Back! back! on your lives!* (The verb is understood.)

Distinguish from the interjection the noun used as a word of address, though, like the interjection, the noun of address stands apart from the construction of the sentence.

*Boys, boys, do hurry up.*

*Harp of the North, farewell.*

EXERCISE I.—Suggest scenes or accidents that would call forth interjections. Give the appropriate interjections.

**Summary.—Kinds of Words.** There are, then, seven classes of words that enter into the structure of the sentence:

I. Words to represent things we think about—called **nouns**.

II. Words added to, or asserted of, nouns to express attributes, etc.—called **adjectives**.

III. General words to stand for nouns—called **pronouns**.

IV. Words to make statements—called **verbs**.

V. Words to modify statements made, or attributes, etc.—called **adverbs**.

VI. Words to show relation between things, or actions and things—called **prepositions**.

VII. Words to show the connection between thoughts, etc.—called **conjunctions**.

There are also—

VIII. Exclamations of feeling—called **interjections**.

Into these classes of words fall all words we use to say whatever we wish to say. They are therefore called **the parts of speech**.

**EXERCISE 2.**—If you had to name the parts of speech according to the chief function of each, what name would you suggest for each part?

**EXERCISE 3.**—Try the words of the first paragraph of "Climbing a Mountain" and see if there is any word there that cannot be classed as one of the eight parts of speech.

**EXERCISE 4.**—Make several sentences, each of which contains all the parts of speech.

**EXERCISE 5.**—(1) Analyze the following sentences. (2) Tell the part of speech each word in each sentence is:  
 1. Boats sail on the river. 2. Wolves, reared with dogs, soon learn to bark. 3. O! while you live, tell truth. 4. The low, distant, thrilling roar of the Pacific hangs over the coast like smoke above a battle. 5. Laws grind the poor and rich men rule the laws. 6. If you would have a

faithful servant, serve yourself. 7. Truth, from his lips, prevailed with double sway, and fools, who came to scoff, remained to pray.

**III. Written Composition.**—1. Following your plan, tell from memory, as fully as you can, how Tom climbed the moor, what he saw on the way, and what he saw from the mountain top.

2. Walk to some neighboring hill or height. Observe what you see on the way, and what you think of what you see. Notice everything you can see from the hill-top—place, size, color, etc., of each object. Write, then, from memory, an account of your walk.

3. 1. What I saw as I floated down a River. 2. What I saw as I drove to ———. 3. Tell about the journey of a Kite. 4. The Observations of a Cloud. 5. A View from ———.

## LESSON XXXVII.

**I. Oral Composition.**—Study this description of:

### A WINTER LANDSCAPE.

So long as men had slender means, whether of keeping out cold or checkmating it with artificial heat, Winter was an unwelcome guest, especially in the country. The poet of Winter himself <sup>1</sup> is said to have written in bed, with his hand through a hole in the blanket. Even in our own climate, where the sun shows his winter face as long and as brightly as in central Italy, the seduction of the chimney-corner is apt to predominate in the mind over the

<sup>1</sup> Thomson, author of "The Seasons."

severer satisfactions of muffled fields and penitential woods. But I would exchange this, and give something to boot, for the privilege of walking out into the vast blur of a north-northeast snow-storm and drawing the first furrows through its sandy drifts. If the wind veer too much toward the east, you get the heavy snow that gives a true Alpine slope to the boughs of your evergreens, and traces a skeleton of your elms in white; but you must have plenty of north in your gale if you want those driving nettles of frost that sting the cheeks to a crimson manlier than that of fire. Or take a winter walk in the nightfall and note the intense silence. How yellow are the evening lamps by contrast with the snow! The stars seem

"To hang, like twinkling winter lamps,  
Among the branches of the leafless trees."

And who ever saw anything to match the gleam of the moon, which runs before her over the snow, as she rises, cold and clear, on the infinite silence of winter night?

—By JAMES RUSSELL LOWELL. From "A Good Word for Winter." Abridged.  
By permission of the publishers, Messrs. Houghton, Mifflin & Co.

1. In what way do some people take winter? What is a manlier way? What is enjoyable in a snow-storm?—in what you do?—in the appearance of the landscape by day?—by night?

2. Draw up, on the blackboard, a topical outline of Lowell's description of a winter landscape.

3. How does the snow make the fields into "muffled fields"? the trees into "penitential woods"? the landscape into "the vast blur"? make the elm-tree "trace a skeleton" of itself? Explain "nettles of frost," "manlier crimson."

**4. Use, in sentences of your own, the following words:**

1. whether ——— or. 2. checkmate. 3. artificial. 4. unwelcome. 5. chimney-corner. 6. predominate. 7. satisfaction. 8. muffled. 9. penitential. 10. to boot. 11. furrows. 12. skeleton. 13. nettles. 14. intense. 15. contrast. 16. twinkling. 17. gleam. 18. infinite.

**II. Functional Value of Word-Groups.—I. Compare**  
as to their relation to the noun:

*A (a) cold DAY.*

A DAY (b) of cold.

A DAY (c) *that is cold.*

The phrase (b) and the clause (c) both describe the day, and are therefore attributes of it, just as is the adjective (a). *Each has the functional value or relation of an adjective. The phrase in attributive relation is, therefore, an adjective phrase, and the clause in attributive relation is an adjective clause.*

**2. So, too, compare, as to their relation to the verb:**

The snow FALLS (a) *silently*.

The snow FALLS (b) *in silence.*

The snow FALLS (c) so that it does not break the silence.

The phrase (b) and the clause (c) both modify the verb just as the adverb (a) does. *Each has the functional value or relation of an adverb. The modifying phrase is called, therefore, an adverb phrase, and the modifying clause an adverb clause.*

3. So, too, compare, as to their relation to the thing we think about:

We SAW (a) *the snow-fall*.

John SAW (b) *that the snow was falling.*



The clause (b) has the same functional value or relation as the noun (a). *It is a noun clause.*

4. So, too, compare:

We reached home (a) *through* Montreal. We reached home  
(b) *by way of* Montreal.

They stood still (a) *to* hear better; (b) *in order to* hear better.

The phrase (b) has clearly the functional value of a preposition. It is a **preposition phrase** or **phrasal preposition**.

5. So, too, compare:

Winter was not welcome  $\left\{ \begin{array}{l} (a) \text{ while men were poor.} \\ (b) \text{ so long as men were poor.} \end{array} \right.$

The phrase (b) is a **conjunction phrase** or **phrasal conjunction**.

6. So, too, compare:

The poet (a) *writes*. The poet (b) *is writing* (*will write, has written, would have written, etc.*).

The phrase in (b) has the same assertive value as the simple verb in (a). It is a **verb phrase** or **phrasal verb**.

*Groups of words—phrases or clauses—may, therefore, enter into the structure of the sentence and have the functional value of a part of speech. Such a phrase or clause takes its name from its functional value in the sentence.*

EXERCISE 1.—(1) Describe the functional value of the following phrases in "A Winter Landscape": 1. in the country. 2. in bed. 3. in our own climate. 4. would exchange. 5. toward the east. 6. in white. 7. in the nightfall.

(2) Tell the functional value or relation of the following

clauses in "A Winter Landscape." Show what each does to have that value: 1. Where —— Italy. 2. If the wind —— east. 3. That gives —— evergreens. 4. Which runs —— snow. 5. As she rises.

EXERCISE 2.—Point out, and tell the functional value and relation of each group of words (phrase or clause): 1. Do the duty that lies nearest. 2. Ingratitude, more strong than traitors' arms, quite vanquished him. 3. The child cried as if his heart would break. 4. I am a man more sinned against than sinning. 5. The line of Norman kings began with William the Conqueror. 6. They stood where you are standing. 7. They fired the shot heard round the world. 8. Toiling, rejoicing, sorrowing, onward through life he goes.

EXERCISE 3.—Point out, and tell the functional value and relation of each group of words in the following: 1. The man in the moon looked down with a broad smile from amidst the clouds. 2. Who drives fat oxen should himself be fat. 3. We do not know what he said. 4. In the end Perseus arrived at the island of the Gorgons. 5. Fairies' dress exactly like flowers, and change with the changing seasons. 6. Like the bubble on the fountain, thou art gone and forever. 7. Better a donkey that carries me than a horse that throws me. 8. "Be off with you," cried the Major.

**III. Written Composition.**—1. From your outline, reproduce, in your own way, the thoughts expressed by Lowell in "A Winter Landscape."

2. Following the plan of the preceding, write a similar composition on any other season.

3. Take any day when you said "This is winter!" (or spring, or summer, etc.) and tell of the things that led up to your statement.

## LESSON XXXVIII.

**I. Oral Composition.**—Exercises in developing a theme.



*"After the Storm." Photograph.*

**II. Method of Composition.**—**Developing a Theme.**  
Composition is the effective expression of our thoughts on some topic of interest. To compose we must have thoughts. If the thoughts are given us by others, the work of com-

position is not so difficult, but what we have done is less valuable than if we had ourselves got the thoughts and expressed them well.

Composition is, first, a process of thinking thoughts that belong to and constitute a larger conception. These thoughts come to us from our own observation of the thing thought about; from the words of others; from our own intuitions of the values and relations of the things observed. To write well, we must learn to think well—to train our mind to see **the whole subject** in large outline, and to see also **the detailed thoughts** out of which the whole subject is made, and which, well expressed, constitute the body of the composition.

For example: Let our theme—our whole subject—be:

THE SNOW FALLS AND COVERS ALL THINGS.

This general conception gives us, first, a **general picture** of some particular scene—perhaps the snow-storm falling upon a house with its yard, shrubs, trees, fences, neighboring houses, a church with a spire, and distant fields.

As we think further, the general picture yields the details of the scene. First, some general change in the atmosphere that heralds a storm. So the thoughts of our theme have (1) a **beginning**.

(2) Then we see the snow change the appearance of the air; the garden ground; the shrubs; the trees and their branches; the fences; the pump; the houses; the church and steeple; the distant fields. Each thing we notice assumes a new appearance and is covered by the snow in a peculiar way. We have a thought for each of these

changes. These thoughts constitute the **details of the subject**. In thinking of the details, we must be on the alert for the thoughts that the details suggest—what the snow on the branches is like,—on the fences, on the pump, on the steeple.

(3) We see, then, the whole landscape transformed—its general aspect very different in many ways from the aspect before the storm. This general appearance expressed sums up **the whole impression**.

Each composition thus worked out reflects the natural progress of our thought. We may now draw up the following **topical outline** of our subject:

#### PLAN OF TOPICAL OUTLINE.

**The Introduction:** The BEGINNING of the snow-storm.

**The Body of the Composition:** The DETAILS of the snowfall, as regards air, ground, shrubs, trees, fences, pump, houses, fields—with the thoughts that spring out of the details.

**The Conclusion:** The WHOLE IMPRESSION of the landscape after the snow-storm.

EXERCISE 1.—Develop orally the following themes:  
 1. The rain fell heavily, drenching everything. 2. The fog descended. 3. The cold was intense, freezing everything. 4. It is spring (or summer, or autumn, etc.) everywhere. 5. Everybody ran to see the fire. 6. The city wakes up and goes to work. 7. The day dawned. 8. The clouds are of all kinds. 9. The spring wild flowers are blooming. 10. The frost was at work last night.

**III. Written Composition.**—1. Draw up a topical outline and then write a composition on one of the subjects developed in the Lesson.

Take themes in keeping with the season or place in which this Lesson is used.

2. Describe the scene and the storm that made the picture at the head of the Lesson.

Similar exercises in development can be used on topics of which the pupils have a general knowledge. Such information, obtained by questioning the class, can be noted on the blackboard, and from it the topical outline can be made. Subjects that permit such development are: 1. Some natural feature of the earth, like the Prairie, the Desert, a Glacier; 2. Some natural phenomenon, like the Clouds, the Rainbow, a Spring of Water; 3. Some natural object, like Coal, Petroleum, Gold, Graphite, the Diamond.

Special exercises for the training of the powers of observation can be based on the COLORS in a landscape, MOVEMENTS in the street or factory, SOUNDS in the school, or street-car, SCENTS on a spring day, etc.

## LESSON XXXIX.

**I. Oral Composition.**—Study this description of a river.

### THE EXPLORATION OF THE COLUMBIA RIVER.

The Louisiana Purchase was concluded between the United States and France in 1803. By it the northern boundary of the province of Louisiana was declared to be the forty-ninth parallel, running westwardly along that line indefinitely. Immediately, and with the intention of examining this piece of newly purchased property, the United States sent an expedition under Captains Lewis and Clark to explore this grand addition to the Union. They started from the mouth of the Missouri, in May, 1804, and made the round trip to the Pacific and back in two years, four months, and nine days.

On leaving our camp near the lower fall we found the river about four hundred yards wide, with a current more rapid than usual, though with no perceptible descent. At the distance of two and a half miles, the river widened into a large bend or basin on the right, at the beginning of which are three huts of Indians. At the extremity of the basin

stands a high black rock, which, rising perpendicularly from the right shore, seems to run wholly across the river; so totally indeed does it appear to stop the passage, that we could not see where the water escaped, except that the current appeared to be drawn with more than usual velocity to the left of the rock, where was a great roaring. We landed at the huts of the Indians, who went with us to the top of the rock, from which we saw all the difficulties of the channel. We were no longer at a loss to account for the rising of the river at the falls, for this tremendous rock stretches across the river to meet the high hills of the left shore, leaving a channel of only forty-five yards wide, through which the whole body of the Columbia must press its way. The water thus forced into so narrow a channel, is thrown into whirls, and swells and boils in every part with the wildest agitation. But the alternative of carrying the boats over this high rock was almost impossible in our present situation, and as the chief danger seemed to be not from any rocks in the channel, but from the great waves and whirlpools, we resolved to try the passage in our boats, in hopes of being able, by dexterous steering, to escape. This we attempted, and with great care were able to get through, to the astonishment of all the Indians of the huts we had just passed, who now collected to see us from the top of the rock. The channel continues thus confined within a space of about half a mile, when the rock ceased. We passed a single Indian hut at the foot of it, where the river again enlarges itself to the width of two hundred yards, and at the distance of a mile and a half stopped to view a very bad rapid; this is formed by two rocky islands which divide the channel, the lower and

larger of which is in the middle of the river. The appearance of this place was so unpromising, that we unloaded all the most valuable articles, such as guns, ammunition, our papers, etc., and sent them by land, with all the men that could not swim, to the extremity of the rapids. We then descended with the canoes two at a time, and though the canoes took in some water, we all went through safely; after which we made two miles, and stopped in a deep bend of the river toward the right, and encamped a little above a large village of twenty-one houses. Here we landed, and as it was late before all the canoes joined us, we were obliged to remain here this evening, the difficulties of the navigation having permitted us to make only six miles.

—From "The History of the Expedition under the Command of Captains Lewis and Clark, 1814."

1. Draw a map of the scene and mark the places and objects mentioned.

2. The description of a rapid river involves details of (1) speed, (2) mass, (3) noise. Point out, in these classes, the expressions that convey these features of the scene.

3. (1) Show how the description of nature gains in interest when it involves human life or personal experience. (2) Point out the elements in the description that suggest danger to those involved.

4. Show how the description of nature and the narrative of incident are combined in the passage quoted.

5. Point out any words in the description above that are new to you and tell what you can about their meaning.

6. If you divided this description into paragraphs, where would you make the divisions?



7. Draw up a topical outline of the story.

**II. Elements of Form.—Capital Letters.** The capital letter is a mark of distinction in writing and printing.

1. It is used to mark the opening of a sentence.

On leaving our camp. . . . At the distance of.  
All true work is sacred. In all true work, even but true hand  
labor, there is something of divineness.

2. It is used to mark the beginning of *each* line of poetry.

My good blade carves the casques of men,  
My tough lance thrusteth sure:  
My strength is as the strength of ten,  
Because my heart is pure.

3. The sentence quoted in another sentence also begins with a capital.

She had just begun to say, "The curfew tolls the knell of part-  
ing day," when the bell rang.  
I heard you say, "We must be good to be happy."

Note that we quote here *the exact words* of the speaker. This is **direct quotation**, or **narration**. If we incorporate the quotation as a subordinate clause, it is **indirect quotation**, or **indirect narration**, and does not require a capital letter.

I heard you say *that we must be good to be happy*.

It is suggested that for these and other rules for capitals and punctuation marks, there should be constant oral practice with blackboard work. The written exercises may be corrected by the pupils themselves, after changing books, as one or more write on the blackboard.

4. The capital letter is also used in a sentence to give emphasis and distinction to words. It is, therefore, used in titles.

1. The title may be a proper name. Study the capital letters used in the following:

- (1) Jehovah. God. Apollo. Diana.
- (2) Joseph. Louise. Estella. Burns. My dog Rover.
- (3) The Columbia River. San Francisco. New Brunswick.  
The United States of America and the Dominion of Canada.

**NOTE.**—By proper name or proper noun is meant the especial name of an especial object. All men are men, but their proper names are John Smith, the Duke of Wellington, etc.

The adjectives corresponding to proper names are called proper adjectives, and are also marked by capitals: The American nation, Canadians and Americans.

2. The title may be an ordinary word—noun or adjective, etc.—used:

(1) With a proper name as a title, or (2) alone. Study the following. Note that the capital letter is needed for all important words of the titles.

- (1) Mr. and Mrs. Joseph Jolly. Colonel Carter and Lieutenant Uhler. Dr. Johns and Professor Mitchell. Earl Godwin. President Roosevelt and Kaiser Wilhelm.
- (2) The Almighty. The Virgin. The Mother of Christ. The President of the United States. His Britannic Majesty. Father Time. The Forest City. The Maritime Provinces. The Black Sea. The Red River. "Little Grange," 22 Elm St. West, St. Louis. 175 South Broad Street.

3. The title may be (1) a work of literature; or (2) an historical event or document; or (3) religious or political parties. Study the following. Note that the main words need capitals.

- (1) "The Seasons." "A Tale of Two Cities." "As You Like It." "Beauty and the Beast."

- (2) The French Revolution. The Declaration of Independence. The Bill of Rights.
- (3) Catholics. Protestants. Calvinists. Baptists. Republicans and Democrats.

NOTE.—With works of literature the first word usually takes a capital: Dickens wrote "A Tale of Two Cities." Lowell's essay is called "A Good Word for Winter."

4. The title may be the name of (1) days of the week or the month; or (2) special days, festivals, etc. Study the following:

- (1) Monday. Tuesday. January. February.
- (2) New Year's Day. Ash Wednesday. The Fourth of July.

5. The pronoun *I* and the interjection *O* (not *oh*) are also distinguished by capital letters.

EXERCISE 1.—Write out the full names and addresses of ten people you know.

EXERCISE 2.—Write out the names and birthdays of five pupils.

EXERCISE 3.—Write out the names of (1) ten cities, and (2) ten lakes, and (3) ten rivers, and (4) ten countries on the continent of America.

EXERCISE 4.—Write the full titles of ten famous characters in history.

EXERCISE 5.—Write out the names of ten stories or books that you have read.

EXERCISE 6.—Write down the name of your favorite day of the week, your favorite festival, your favorite month, your favorite hero and heroine.

EXERCISE 7.—Point out and account for the capital letters used in the story at the head of the Lesson.

EXERCISE 8.—(1) Turn the quotations in the following

from direct narration into indirect. Watch for the change of capitals: 1. They said to me, "Be diligent." 2. "It is so delicious to swim!" said the Duckling. 3. The Piper's face fell, and he cried, "No trifling! I can't wait." 4. "My name is Norval: on the Grampian hills my father feeds his flocks." 5. "I," said the Sparrow. "With my bow and arrow I killed Cock Robin." 6. King Richard cried in defeat, "A horse! a horse! my kingdom for a horse!" 7. "I thank God I have done my duty," were the last words of Nelson. 8. "Whom the gods love die young," was said of yore.

9. "Stop, stop, John Gilpin!—Here's the house!"  
     They all at once did cry;  
     "The dinner waits, and we are tired."  
     Said Gilpin—"So am I!"

(2) Turn the quotations of the following from indirect to direct narration. Note the change in capitals and punctuation required: 1. Margery thought she would like to sit down on the bank. 2. The ship was sinking and the captain ordered the crew to take to the boats. 3. I said to myself that there was here a chance for me. 4. She said she lamented sincerely to tell that her dearest mamma had been very unwell. 5. Cæsar wrote to a Roman friend that he had come, had seen, and had conquered. 6. The village all declared how much he knew. It was certain he could write and cipher too. 7. King James used to call for his old shoes; they were easiest to his feet.

**III. Written Composition.**—1. Write, from memory, an account of Running a Rapid.

Imagine that you yourself have had the experience.

2. Following the plan of the Lesson, tell of any similar experience you have had: 1. Running the St. Lawrence Rapids. 2. An Experience in Coasting. 3. A Runaway 4. A Toboggan Story. 5. A Mountain Experience. 6. A Bush Fire or A Prairie Fire.

## LESSON XL.

**I. Oral Composition.**—Study this picture of a Waterfall.



*"A Waterfall" (Montmorency). Photograph by E. J. Rowley*

1. Tell how you would reach the scene of this picture. Tell the different points from which you would watch the scene. Describe the cliffs, river, fall, noise of the roaring water seen from above, the water seen from beneath. Tell of some accident that might happen at such a place.

2. Name all the words you can that describe in the

scene here: (1) the movements of water, (2) the distance, (3) the force, (4) the sounds, (5) the feelings you might have if you were there.

3. Draw up a plan of a composition on the theme of this picture.

Suggestions concerning the scene might be indicated on the blackboard, their arrangement then studied, and the topical outline drawn up.

**II. Elements of Form.—Underlining or Italics.** We can give emphasis or distinction to words by underlining them in writing, and putting them in italic letters in printing.

1. Underline or italicize emphatic words. Study the following:

(Written) "*Not lost! You cannot mean lost!*" cried the mother.

(Printed) "Not *lost!* You cannot mean *lost!*" cried the mother.

2. Underline or italicize foreign words.

Louis XIV's most memorable saying was, "*L'état, c'est moi*"—"The state—I am the state."

3. Titles of books, stories, and plays are frequently italicized, sometimes also the names of ships. Study the following:

Shakespeare's *Julius Cæsar* (or "Julius Cæsar") and *A Winter's Tale* (or "A Winter's Tale"). *The Century Magazine*. The wreck of *La Tribune*. The loss of the *Victory* (or, *The Victory*, or, the "*Victory*").

NOTE.—In titles of books either use italics (*i. e.*, underline the word in writing) or use ordinary letters (*i. e.*, not underlined) put in quotation-marks.

Scott's *Lady of the Lake*, *Waverley*, and *The Fortunes of Nigel*.

Or, Scott's "Lady of the Lake," "Waverley," and "The Fortunes of Nigel."

**EXERCISE I.**—Write out the names of ten books you

have read. Take care to use capitals for the main words and to put each title in quotation-marks or underline it.

EXERCISE 2.—Write the following and underline the words that should be in italics. Use capitals where they are required: 1. I am not going out. There, that's settled. 2. "O Tiger-lily," said Alice, "I wish you could talk!" "We can talk," said the Tiger-lily, "when there's anybody worth talking to." 3. "Can all the flowers talk?" asked Alice. "As well as you can," said the Tiger-lily. 4. Have some motto—Ad astra, To the stars; or, Animo et fide, By courage and faith; or, Ora et labora, Pray and work. 5. Democracy believes that vox populi—the voice of the people—is vox Dei—the voice of God. 6. Shakespeare's *Tempest* tells about an enchanted island. 7. Shakespeare's fairy play is a *Midsummer-Night's Dream*. 8. The Slough of Despond was the name of the morass in the Pilgrim's Progress into which Christian fell. 9. Read us a poem—something peaceful, like the day is done, or the children's hour, or the bridge. 10. Read us a poem—something stirring, like Scots wha hae, or Barbara Frietchie, or the midnight ride of Paul Revere, or the battle of the baltic.

EXERCISE 3.—Point out the opening words of the sentences or lines of poetry, the proper names, the chief words of titles, etc.; then write out these sentences in correct form, using the necessary capitals: 1. christmas comes but once a year. 2. His favorite motto was "what's worth doing is worth doing well." 3. a wind came up out of the sea and said o mists make room for me. 4. ireland, wales, and the scottish mountains still cling, in part, to their old gaelic speech. 5. Among the best-known fairy stories are

"little red riding-hood," "jack the giant-killer," and "cinderella." 6. Among the best child's stories are "alice in wonderland" and "water-babies." 7. The romans called the goddess of the dawn aurora, the god of day apollo, the goddess of night diana. 8. St. george's day is the 23d of april; st. andrew's, the 30th of November; st. patrick's, the 17th of march; st. david's, the 1st of march. 9. the planets are named in the order of their distance from the sun, the nearest is mercury; then come venus, the earth, mars, jupiter, saturn, uranus, neptune. 10. solomon Grundy, born on monday, christened on tuesday, married on wednesday, took ill on thursday, worse on friday, died on saturday, buried on sunday; that was the end of solomon Grundy.

11. From the outlaw.

o Brignall banks are wild and fair,  
and Greta woods are green,  
and you may gather garlands there  
would grace a summer queen.

and as i rode by Dalton hall,  
beneath the turrets high,  
a maiden on the castle wall  
was singing merrily:

o, Brignall banks are fresh and fair,  
and Greta woods are green;  
i'd rather walk with Edmund there  
than reign our English queen.

—sir Walter Scott.

**III. Written Composition.**—1. Write an account of a waterfall such as that seen in the picture at the head of the Lesson.



2. Choose any similar scene you know and write about it.

3. 1. Write a similar story of Niagara Falls. 2. An Ice Gorge. 3. Carrying Away of the Bridge. 4. A Flood on the Mississippi. 5. Tide on the Bay of Fundy. 6. A Mill-dam. 7. The Story of a Stream.

It is essential in this composition that the personal experience should be faithfully recorded. The theme should be changed to suit the pupil's environment.

## CHAPTER VI.—LETTERS.

### LESSON XLI.

**I. Oral Composition.**—Discussion of letters; their importance; kinds of letters—letters to friends, to strangers, to business firms, etc.

**II. Elements of Form.—The Familiar Letter.** The familiar letter tells of the personal experiences of the writer. It is informal and easy. It is, as it were, a good talk put on paper.

The writing of letters is a most important element in composition work, both on account of the daily use of letters in the intercourse of life and the training it affords in facility in expression and simplicity and ease in style.

Here is a letter written by a boy of thirteen, telling his father how they spend Sunday at his new school.

SHELFORD, April 26, 1813.

MY DEAR PAPA,—

Since I have given you a detail of weekly duties, I hope you will be pleased to be informed of my Sunday's occupations. It is quite a day of rest here, and I really look to it with pleasure through the whole of the week. After breakfast we learn a chapter in the Greek Testament—that is with the aid of our Bibles, and without doing it with a dictionary like other lessons. We then go to church. We dine almost as soon as we come back, and we are left to ourselves till afternoon church. During this time I

employ myself in reading, and Mr. Preston lends me any books for which I ask him, so that I am nearly as well off in this respect as at home, except for one thing, which, though I believe it is useful, is not very pleasant. I can only ask for one book at a time, and cannot touch another till I have read it through. We then go to church, and after we come back I read as before till tea-time. After tea we write out the sermon. I cannot help thinking that Mr. Preston uses all imaginable means to make us forget it, for he gives us a glass of wine each on Sunday, and on Sunday only, the very day when we want to have all our faculties awake, and some do literally go to sleep during the sermon, and look rather silly when they wake. I, however, have not fallen into this disaster.

Your affectionate son,

THOMAS B. MACAULAY.

1. Where does the writer tell his theme? What details does he bring into this composition? Are they all on the same theme?

2. Study the parts of the letter and the place of each.

### **Elements of Form.—Punctuation.—The Period.**

**Rule 1.** The **period** or **full stop** ( . ) is used at the end of each declarative or imperative sentence.

Labor is life. Where there's a will there's a way.

Point out examples of this rule as observed in the letter above.

It follows, therefore, that when a complete thought is expressed the sentence must end. Do not drag one sentence upon another by means of *and's* and *so's*, if they can be written as several short sentences.

Compare the good construction in this—

The first witness was the Hatter. He came in with a teacup in one hand, and a piece of bread in the other. "I beg pardon, your Majesty," he began, "for bringing these in; but I hadn't quite finished my tea when I was sent for."

with the bad construction in this—

The first witness was the Hatter who came in with a teacup in one hand, and a piece of bread and butter in the other, and began, "I beg pardon, your Majesty," etc.

Keep the sentences short and nimble by making frequent use of the period. Trailing sentences are bad style.

The written compositions should be rigorously scanned for the error of trailing sentences. It is the besetting fault of young writers.

**Rule 2.** The titles on your books, the subjects at the heads of chapters, etc., usually end with a period:

English Composition for Grammar Schools.

This use is optional.

Frequently numbers that are used to mark the divisions of a subject are followed by periods.

I.—The Forests of North America: 1. Their extent. 2. Their distribution. 3. Their character.

II.—The Enemies of the Forest, etc.

**Rule 3.** Mark an abbreviated word by a period.

Mr. (for Mister); J. (for James) Smith; Mrs. (for Mistress or Missis) Smith; Messrs. (for Messieurs) Brown, Shipley, & Co. (for Company); Oct. 10, 1907; p. (for page) 10; pp. (for pages) 10-20; vol. (for volume) I.; chap. (for chapter); etc. (for *et cetera*, and so forth); *e. g.* (for for example); 10 lbs. (for the plural of *liber*, pound); 3 oz.

NOTE.—A list of the more common abbreviations is found in the Appendix to the author's "Elementary Composition for High Schools."

**Rule 4.** Usually, too, we put the period after Roman numerals.

George III. of England; "Othello," Act I., Scene ii.

This use is optional.

Where a passage is omitted in a quotation, mark the omission by several periods.

"The baby grunted again, and Alice looked anxiously into its face to see what was the matter with it. . . . No, there were no tears."

**EXERCISE 1.**—Study the use of periods in the letter that begins the Lesson.

**EXERCISE 2.**—Improve the following passages by striking out unnecessary conjunctions and making each full thought into a separate sentence. Read your short sentences aloud to note the improvement: 1. Alice was not a bit hurt, and she jumped on to her feet in a moment, and she looked up, but it was all dark overhead, and before her was another long passage, and the White Rabbit was still in sight hurrying down it. 2. One evening, at sunset, a flock of beautiful birds came out of the bushes and the duckling had never seen any like them before as they were swans and they curved their graceful necks and smoothed their soft white feathers and they flew away off into the air and the duckling was left there in the stream sad and sorrowful.

**EXERCISE 3.**—Improve the punctuation of the following by the insertion of the necessary period. Abbreviate words where you can: 1. Mr and Mrs Collins were invited to visit us. 2. They arrived on Nov 20 and stayed till Dec. 2. 3. On Jan. 1 I sent a letter to Messrs Charles

Scribner's Sons. 4. The battle of Trafalgar was fought on Oct 21, 1805. 5. The account for Jan 5 should be corrected from 5 lbs of sugar, 3 lbs of butter, and 2 oz of pepper to 3 lbs of sugar, 5 lbs of butter, and  $\frac{1}{2}$  oz of pepper. 6. Dr Curry and Professor C Sprague Smith and Colonel Sprague leave on the 10th instant for Quebec, Province of Quebec. 7. How many miles is it from Boston, Massachusetts, to San Francisco, California, and from New Orleans, Louisiana, to Portland, Maine?

EXERCISE 4.—Abbreviate, where possible, the following. Mark all abbreviations you make by periods: 1. The Reverend Edward James Goodman will preach on Sunday, February 10, and again on August 6. 2. He addressed his letter to Messieurs Hay, Hammond, and Company. 3. Read Books III and IV of Byron's *Childe Harold*. 4. The manuscript of the story has never reached this office. 5. Our friends left on the 10th instant—one for Denver, Colorado, and the other for Madison, Wisconsin. 6. Send me two bags of potatoes, three pounds of butter, two gallons of coal-oil, and three dozen of eggs.

**III. Written Composition.**—1. Write a letter to an absent friend, telling him of some party—picnic or Christmas party, etc. Develop some such theme as—Everybody had a good time—even the dog. Rule the space of an envelope and write the address of the letter.

2. Write a letter describing any local event. Address the envelope.

3. Write a letter to a friend, describing an experience during your visit to the country or the city. Take some incident like watering the horses, and develop the scene

and incidents suggested, for example, by this picture.  
Address the envelope.



*"Noon—Watering the Horses." Photograph by E. J. Rowley.*

## LESSON XLII.

**I. Oral Composition.**—Discussion and oral practice on the parts of the familiar letter.

**II. Elements of Form.—Parts of a Familiar Letter.**  
The letter form involves the following elements:

1. The place and date of writing—stated in the **heading** of the letter.

2. The person to whom the letter is addressed, stated in the **salutation** of the letter.

3. The **letter** itself.

4. The **complimentary close** of the letter, and the **signature**.

Study the phase of these in the following letter of

ROBERT LOUIS STEVENSON TO HIS OLD NURSE, ALISON  
CUNNINGHAM.

VAILIMA, December 5, 1893.

MY DEAREST CUMMY,—

This goes to you with a Merry Christmas and a Happy New Year. The Happy New Year anyway, for I think it should reach you about *Noor's Day*. I dare say it may be cold and frosty. Do you remember when you used to take me out of bed in the early morning, carry me to the back windows, show me the hills of Fife, and quote to me—

“A' the hills are covered wi' snaw,  
An' winter's noo come fairly”?

There is not much chance of that here! I wonder how my mother is going to stand the winter. If she can it will be a very good thing for her. We are in that part of the year which I like the best—the Rainy or Hurricane Season. “When it is good, it is very, very good; and when it is bad, it is horrid,” and our fine days are certainly fine like heaven. Such a blue of the sea, such a green of the trees, and such a crimson of the hibiscus flowers, you never saw;



and air as mild and gentle as a baby's breath, and yet not hot!

The mail is on the move, and I must let up.

With much love, I am, your laddie,

R. L. S.

—From "The Letters of Robert Louis Stevenson," edited by Sidney Colvin.  
Charles Scribner's Sons.

**Place of the Parts.**—The place in which these appear in the letter are proportioned to the following:

(1) **Heading.**

22 Warburton Avenue,  
Chicago, Ill.  
June 22nd, 1908.

(2) **Salutation.**

*Dear Peter,—*

(3) **Letter.**

*I have some good news to tell you*

---

---

---

---

---

*You will be glad to hear that*

---

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(4) **Complimentary close.**

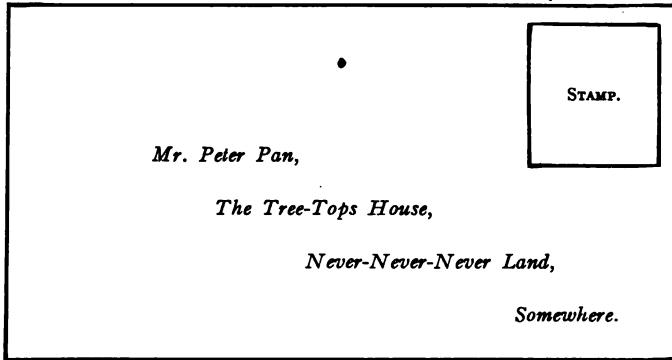
*Your affectionate friend,*

(5) **Signature.**

*Jack.*

On the envelope of the letter place the name, title, and

exact address of the person to whom the letter goes. Note the place of these and of the stamp.



There should be oral practice, with blackboard work, on variations in the wording of headings, salutations, etc. Written practice should include the study of spacing—the blocking out of the parts of the letter on the sheet, without using words.

**Paper and Ink.**—The paper used should be white and unruled, with plain edges. The ink should be black. The size of letter paper varies, but is usually about seven inches by four and a half inches in double sheet. The same paper and ink should be used for the envelope as for the letter. The envelope, as a rule, should enclose the letter folded once.

**NOTE.**—If the letter fills more than the first page, it is continued, usually, on the third or fourth page. If it will fill four pages, write on the first and fourth pages, then across, from bottom to top, on the second and third pages. Good usage varies.

**Elements of Form.—Punctuation.—The Interrogation (?).** Find one in Stevenson's letter and show

why it is used. The direct question is marked in writing by the **interrogation**, or **question-mark**, or **query**.

"How are you getting on?" said the Cat.

NOTE.—Distinguish between (1) the **direct question** quoted.—He asked me directly, "*Did you break the window?*"—and the **indirect question** which enters into the regular structure of the sentence and does not require the **interrogation mark**.—He asked me *if I broke the window*.

**The Exclamation (!)**—All exclamations—words, phrases or clauses, or sentences—may be marked by the **exclamation mark**. Find any exclamation marks in Stevenson's letter and study their use.

O Liberty! liberty! how many crimes are committed in thy name!

**Quotation-Marks (" ").**—Study the use of quotation-marks in Stevenson's letter; also in this sentence:

"Get to your places!" shouted the Queen, in a voice of thunder.

Notice that the exact words of the speaker are repeated—the very words. The quotations are direct. Such words must be marked off by **quotation-marks (" ")**.

NOTE 1.—If the words of the direct quotation are brought into the sentence as a subordinate clause, the quotation becomes **indirect**, and no quotation marks are used.

The Queen told them they should get to their places.

NOTE 2.—A quotation within a quotation has only the single quotation-marks (' ').

"Did you say 'What a pity?'" the Rabbit asked.

NOTE 3.—If the quotation is broken in two by a parenthesis each part requires the quotation-marks.

"There is a better than happiness," said Carlyle; "we can live without happiness, and in place thereof find blessedness."

Titles of literary works are put either in quotation-marks or in italics. (See p. 147.)

Every Friday afternoon the teacher read aloud to the class "Alice in Wonderland" (or *Alice in Wonderland*).

**EXERCISE 1.**—Explain the punctuation in the following:  
1. "Will you walk into my parlor?" said the spider to the fly. 2. Now let us sing, Long live the King! and Gilpin, long live he! 3. Oh where! and oh where! is your Highland laddie gone? 4. The water! the water! the joyous brook for me, that gushes from the old gray stone beside the alder tree. 5. Alas! what secret tears are shed! what wounded spirits bleed! 6. How sleep the brave who sink to rest by all their country's wishes blest! 7. Spires whose "silent finger points to heaven."

**EXERCISE 2.**—Rewrite the following, giving the proper punctuation: 1. How beautiful is night. A dewy freshness fills the air. 2. The golden rule in life is Make a beginning. 3. It takes, says Thoreau, two to speak truth—one to speak and the other to hear. 4. Read us, please, The Water-Babies, a Fairy Tale for a Land-Baby. 5. What's your boy's name, good wife, asked the sailor, and in what good ship sailed he. 6. The evening ended with their singing My Country 'tis of Thee. 7. Sir Philip Sidney was wounded at the battle of Zutphen. He was about to drink some water, when he noticed a dying soldier gasping for thirst. Take it, he said, Drink first. Thy need is greater than mine.

**EXERCISE 3.**—Rewrite the following sentences. Punctuate where necessary. Give a reason for each mark you use: 1. Baa baa black sheep, have you any wool 2. Is there no balm in Gilead 3. Ruin seize thee, ruthless king 4. Stands Scotland where it did 5. Father of nations make this people one 6. O how full of briars is this working-day world 7. Ye mariners of England that guard our native seas 8. Hast thou given the horse strength hast thou

clothed his neck with thunder 9. If she be not fair for me what care I how fair she be 10. Well I've often seen a cat without a grin, thought Alice; but a grin without a cat It's the most curious thing I ever saw in all my life 11. She dashed on to stop the train Fire fire murder Stop thieves Hallo the house Mad dogs Get out of the way Old Dan Tucker were some of the things she shouted

**III. Written Composition.—1.** If you live in the country, write a letter to a cousin in the city, telling him of how you spend the day. If you live in the city, write a similar letter to a cousin in the country. Address the envelope.

2. Something important has happened in your family life—a moving, a fire, a sickness, the arrival of a baby, the present of a dog, etc. Write a letter to a friend and tell about it. Address the envelope.

3. Write a letter to Santa Claus.

4. Write a letter to a friend acknowledging receipt of a photograph.

5. One of the pupils in the class is sick; write a letter telling him what is going on during his absence.

## LESSON XLIII.

**I. Oral Composition.**—Practice the oral composition of formal letters. Refer constantly to the form as given here or placed on the blackboard.

**II. Elements of Form.—The Formal Personal Letter.** When you write to a stranger or a person you know very slightly, you change the familiar opening of the friendly letter to a formal opening—Dear Sir, My Dear Sir, Dear Sirs, Gentlemen, Dear Madam, Dear Mesdames. And you add **the direction** at the lower left hand of the signature.

**Heading—Address and Date.**

**Complimentary Opening. Letter.**

**Complimentary Close. Signature.**

**Direction.**

38 South Rittenhouse Square,  
Philadelphia, Pa.,  
September 7, 1908.

Dear Sir,—

*In response to your request I take pleasure in sending you my father's present address,—Charles C. Noble, care of Samuel Phipps, Esq., 33 Grace Street, Richmond, Va. He will remain in Richmond for two weeks.*

Very truly yours,  
Wilfred Noble.

Mr. Jacob Van Kleeck,  
151 E. Fifty-first Street,  
New York City.

**EXERCISE 1.**—Address a letter of inquiry concerning a lost dog to its former owner.

**EXERCISE 2.**—Address a letter to the owner of a purse you have found.

**Formal Invitations.**—In sending out letters and cards for very formal occasions, the wording is still more formal.

Notice the way the invitation is worded and the place of its parts.

*The President and Officers of the Round Table Club request the honor of your company at a reception to be given to Professor James E. Ferrier at the University Club, on Thursday, November 21st, at 8 p.m.*

*An answer is requested.*

*To Mr. and Mrs. Oliver Upton.*

NOTE.—Sometimes, instead of "An answer is requested," the letters R.S.V.P. (*Répondez, s'il vous plaît*—Answer, if you please) are found. The former is preferred.

*Mr. and Mrs. Oliver Upton request the pleasure of the company of Mr. and Mrs. Joseph Johnson at dinner on Friday evening, November 22nd, at 7 o'clock, to meet Professor Ferrier.*

*24 Welton Street,  
Friday, November 8th.*

*Mr. and Mrs. Joseph Johnson accept with pleasure Mr. and Mrs. Upton's invitation to dinner on the evening of Friday, November 22nd.*

*22 Avenue Road,  
Saturday, November 9th.*

NOTE 1.—The answer of regrets would read:

"Mr. and Mrs. Johnson regret that a previous engagement (absence from town, ill-health, bereavement) prevents them from accepting," etc.

NOTE 2.—In all except the most formal affairs the personal letter is usual.

**Punctuation.—The Comma ( , ).** Notice that in speaking such a sentence as:

The wind blew hard from the east—

we make no pause till we reach the end of the sentence. So, too, in writing, the short sentence made up of the usual parts of the sentence (see form of analysis, p. 57) requires no punctuation except to mark its end.

But if we add to, or break in upon, the sentence with other words, then we pause in speaking, and, in writing, we show the pause by punctuation.

1. Study the following:

The wind, *boys*, blew hard from the east.

*Kitty*, what do you think of it? Tell us, *Kitty*.

**Rule 1.**—Use the comma to mark off a noun of address. So, too, to mark off the salutation at the head of a letter.

*My dear John,*

I received your kind letter . . .

NOTE.—A dash is often added in the salutation of a letter: *My dear John,—*

2. Study the following:

*However*, the wind blew hard from the east.

The wind, *I can tell you*, blew hard from the east.

Cleanliness is, *indeed*, next to godliness.

This is impossible, *in my opinion*.

**Rule 2.**—Use the comma to mark off a parenthetical word or group of words.

3. Study the following:

The wind, *their greatest danger*, blew hard from the east.

John Brown, *my own cousin*, went through that storm.



**Rule 3.**—Use the comma to mark off the noun in apposition.

NOTE.—The noun in apposition or appositive noun is the noun that follows another noun as a second explanatory name for the thing spoken of.

**EXERCISE I.**—Punctuate, and give reasons for the mark you use, the following sentences: 1. Friend I do you no wrong. 2. Wake up Dormouse. Hurry up Kitty Rover off with you. 3. She is still dears the prettiest doll in the world. 4. Nature the old nurse took the child upon her knee. 5. Children dear was it yesterday. 6. The water-fairies of course were very sorry to see him so unhappy. 7. Music heavenly maid was then young. 8. Here comes a big rough dog a countryman's dog in search of its master. 9. Light is perhaps the most wonderful of all created things. 10. There lay the bluebird a bit of sky fallen on the grass. 11. The Greeks imagined Pan the god of Nature by the woodside on a summer noon. 12. Come away my dears. It is high time you know we were all in bed.

**III. Written Composition.**—1. Write a letter to the father or mother of a schoolmate, asking about his absence from school.

2. Write a letter asking somebody to sing, or play, or read at some important occasion in the school.

3. Write a card of invitation on behalf of the teachers and pupils of ——— School to attend the closing exercises.

Use, when possible, any local event for similar themes.

4. Write a card of invitation on behalf of Mr. and Mrs. ——— to be present at the wedding of their daughter to Mr. ———. State the date, hour, and place.

## LESSON XLIV.

**I. Oral Composition.**—Discussion of business letters. Brief, rapid, oral compositions on suggested themes—inquiries, orders of goods, etc. Refer these, part by part, to the formal outline of the business letter.

**II. Elements of Form.—The Business Letter.** The business letter should be clear and concise. Note its parts and their place. Point out how it differs from the personal letter.

**Heading—Address and Date.**

350 Main Street, Newark, N. J.

September 9, 1908.

**Direction.**

*Messrs. Tangley and Stairs,*

*Real Estate, etc.,*

*The Century Building, New York, N. Y.*

**Complimentary Opening Letter.**

*Dear Sirs,—*

*You would oblige me by sending me a copy of your printed list of New Hampshire farms for sale or to rent.*

*Your advertisement in yesterday's "Express" contained a notice of a farm for sale near Portsmouth, N. H. (item No. 2864). Will you please send me full particulars of this.*

**Complimentary Close.**

*I am,*

*Very truly yours,*

**Signature.**

*Donald Campbell.*

**NOTE.**—To facilitate the addressing of the letter in return the writer, if a woman, sometimes indicates who she is by signing herself: (Miss) Shirley Brooks; Julia K. Brooks (Mrs. Robert R. Brooks).

Notice the tabulation of items usual in writing orders:

**Heading—Ad-  
dress and  
Date.**

**Direction.**

**Compliment-  
ary Opening.  
Letter.**

**Compliment-  
ary Close.**

**Signature.**

**The Dyer Book Store,**  
225 Woodward Avenue, Detroit, Mich.,  
February 20, 1908.

Messrs. Charles Scribner's Sons,  
153-157 Fifth Avenue,  
New York City.

Dear Sirs,—

Please forward by American Express, as fol-  
lows:—

- 1 doz. King's "Geography—Advanced."
- ¼ " Marsh's "Elementary Algebra."
- 2 " Gordy's "History of the United States."
- ¼ " Lamont's "English Composition."
- ½ " Krapp's "Elements of English Gram-  
mar."
- ½ " "Eugene Field Reader."
- 3 copies "Scribner's Magazine," Christmas  
number, 1907.
- 3 sets of Ibsen's works (translated).

Very truly yours,  
Jas. C. Dyer.

**Punctuation.—The Comma (Continued).** 4. Study  
the following:

They tug, they strain, down, down they go  
Little Indian, Sioux, or Crow,  
Little frosty Eskimo,  
Little Turk, or Japanee.

Wrens and robins in the hedge,  
Building, perching, pecking, fluttering,  
Everywhere!

**Rule 4.** The parts in a series of words, or of short groups of words, are marked in speaking by a slight pause, and in writing by a comma.

**5.** Notice in each of the following, as we speak the sentence, the pause in the voice where the comma comes in writing:

Longfellow's home was "Craigie House," Cambridge, Massachusetts.

The heading of the letter reads: 27 Notre Dame St., Montreal, P. Q., June 30, 1908.

The letter arrived, *bringing good news to all*.

The letter, *long expected*, arrived, *which gave us all relief*.

**Rule 5.** The comma is used to mark off phrases and clauses that stand out distinctly in the sentence.

**6.** Study the punctuation of this sentence:

When angry count ten; when very angry, a hundred. (Note that "count" is understood after "angry.")

**Rule 6.** Use the comma to mark an omitted word. Note the pause in the voice when you speak this sentence.

**7.** Study these complex and compound sentences for contrast:

Though he slay me, yet will I trust him.

Strike, but hear me.

Laws grind the poor, and rich men rule the laws.

**Rule 7.** Use the comma to indicate the separation or contrast of clauses.

**EXERCISE 1.**—Rule ten spaces of envelope size, and write in each the name and full address of ten persons you know.

**EXERCISE 2.**—Explain the use of the comma in the following: 1. The worse the carpenter, the more the chips.

2. The sun is bright, the air is clear, the darting swallows soar and sing. 3. He that loveth a book will never want a faithful friend, a wholesome counsellor, a cheerful companion, an effectual comforter. 4. Every moment, as it passes, is of infinite value. 5. Up rose the Gorgons, staring horribly about. 6. Man, that is born of woman, is of few days, and full of trouble. 7. The children, being as full of life as they could hold, kept overflowing from the porch.

EXERCISE 3.—Write out and punctuate the following. Give the reason for each comma you use: 1. There little girl don't cry. They have broken your doll I know. 2. A great trout rushed out on Tom thinking him good to eat. 3. Talent is a cistern; genius a fountain. 4. Seven little islands green and bare have risen from out the deep. 5. The first condition of goodness is something to love; the second something to reverence. 6. A perfect woman nobly planned to warn to comfort and command. 7. Robert Young the Swanston gardener may stand alongside of John Todd the Swanston shepherd. 8. Be gentle! The sea is held in check not by a wall of brick but by a beach of sand. 9. Sloth maketh all things difficult; industry all easy. 10. There is nobody under thirty so dead but his heart will stir at sight of a gypsies' camp.

EXERCISE 4.—Punctuate the following. Give a reason for the mark you use: 1. A quiet silent rich happy place. 2. She lifts the knocker rap rap rap. 3. The quietest sunniest cosiest sleep that ever he had in his life. 4. Comfort and consolation refreshment and happiness may be found in a library. 5. The birds began to gather—swans and brant geese divers and loons gannets and petrels grebes and terns. 6. Answer echo answer dying

dying dying. 7. The boast of heraldry the pomp of power and all that beauty all that wealth e'er gave await alike the inevitable hour. 8. O those unsentimental monkeys! the ugly grinning aping chattering mischievous and queer little brutes. 9. "Gentleman" in its primal literal and perpetual meaning is a man of pure race. 10. Dusting darning drudging nothing is great or small. 11. Came a school-boy with his kite gleaming in a sea of light.

12. To gild refined gold to paint the lily  
To throw a perfume on the violet  
To smooth the ice or add another hue  
Unto the rainbow or with taper light  
To seek the beauteous eye of heaven to garnish  
Is wasteful and ridiculous excess.

13. The hedge broke in the banner blew  
The butler drank the steward scrawl'd  
The fire shot up the martin flew  
The parrot scream'd the peacock squall'd  
The maid and page renew'd their strife  
The palace bang'd and buzz'd and clackt  
And all the long-pent stream of life  
Dash'd downward in a cataract.

**III. Written Composition.**—1. Suppose you are making a dress (or a garden, etc.); write an order to a business house for articles wanted.

2. Suppose you are in need of a servant (state kind). Write to an employment bureau, requesting that applicants be sent to you.

3. Write to a bookseller and ask him to get you the books that you would most like to read. State the titles and tabulate the list.

4. The position of office boy is vacant in the law firm of Messrs. Bond, Scribner, and Clark. Write a letter applying for the position. State (1) why you write; (2) what your age and education are; (3) where you live; (4) the wages to be paid; (5) when you can begin work; (6) your references.

Similar exercises can be used with other positions—as errand girl in dress-maker's, clerk, stenographer.

5. The position of teacher in the village of —— is vacant. The vacancy is advertised in "The ——" newspaper. Write an application for the position. Address it to the Secretary of the School Board. State (1) the reason for your writing; (2) your age and training; (3) the certificate you hold and your experience; (4) the testimonials you enclose; (5) the salary to be paid; (6) the date at which you can begin work.

6. Suppose that you desire a place as ——; think of the qualities the place calls for in the person holding it; estimate modestly your own qualifications; then write a business letter applying for the place.

## CHAPTER VII.—COMMERCIAL FORMS.

### LESSON XLV.

**I. Oral Composition.**—Oral practice of business forms.

**II. Elements of Form.—Business Forms.** The chief business forms are: 1. the **Bill, Invoice, and Account**; 2. the **Receipt**; 3. the **Check**; 4. the **Note**.

**1. The Bill.** 1. *For Merchandise.* The bill is the written statement of goods sold and delivered, services rendered, etc. A bill should state (1) The date of the making up of the bill; (2) the name of the person buying the goods or receiving the services; (3) the name of the person supplying the goods, etc.; (4) the dates, articles, prices, totals; (5) when the payment is made, the receipt of payment may be written at the foot of the account.

For the place of these details, see the form, p. 174.

The bill of a wholesale house is usually called an **invoice**.

The monthly statement of the account is often called a **statement of account(s)**.

**EXERCISE 1.**—Suppose that the class is a dry goods store, or grocery, or hardware store; make out various bills to be sent out to customers.

**EXERCISE 2.**—Suppose that the members of the class have paid the bills; receipt the payment.



Study and refer to the following form of a bill in doing the exercises:

Bills rendered Monthly. All claims for errors must be made within ten days after receipt of goods.

NEW YORK, N. Y., *August 1,* 1908.

*Mrs. Joseph Jardine, 224 Madison Avenue.*

**Bought of STONE BROTHERS**  
**IMPORTERS AND RETAILERS OF DRY GOODS**  
 22 WEST 23rd ST.

		<i>Bill rendered,</i>		6	60				
July	2	2 Caps . . . .	75	1	50				
		1 Hat . . . .		2	95				
	3	Credit 1 Hat . .				2	95		
	11	2 doz. Buttons .	12		24				
		3 Hose . . . .	25		75				
		1 Scissors . . .			75				
	18	2 Shirts . . . .	95	1	90				
		1 Tie . . . .			60				
				15	29	2	95	12	34
		<i>Received</i>	<i>payment</i>						
		<i>S TO</i>	<i>NE BR</i>	<i>OT</i>	<i>HE</i>	<i>RS,</i>			
				<i>Au</i>	<i>gust</i>	<i>3, 19</i>	<i>08.</i>		

<sup>1</sup>This entry is a credit for an article returned as unsatisfactory.

2. *For Services.* When the bill is not for merchandise, a simpler form is preferable:

<p>175 WARBURTON AVENUE, YONKERS, N. Y., <i>August 1, 1908.</i></p> <p><i>Mr. Joseph Jardine</i></p> <p><b>To DR. GEORGE JENKINS, Dr.</b></p> <p><i>For professional services rendered to date . . . . . \$12.00.</i></p> <p style="text-align: right;"><i>Received payment,</i> .....</p>
--

**Punctuation.—The Semicolon ( ; ).** The semicolon marks a division in the sentence twice as great as that marked by the comma.

1. Study this sentence:

It is now sixteen or seventeen years since I saw the Queen of France at Versailles; and surely never lighted on this orb a more delightful vision.

**Rule 1.** Use the semicolon to mark off long clauses.

2. Study the divisions of this sentence. Note the pauses in voice as you speak the sentence:

United, we stand; divided, we fall.

**Rule 2.** Use the semicolon to mark off clauses that are themselves punctuated.

NOTE.—The semicolon is used before *as*, *viz.* (*videlicet*, namely), *e. g.* (*exempli gratia*, for the sake of example), *i. e.* (*id est*, that is), when followed by examples:

There are several kinds of winter apples deserving special mention; *e. g.*, Spitzenbergs, Greenings, and Northern Spies.

**EXERCISE I.**—Study the division in these long sentences. Notice the punctuation required in the clauses. Rewrite and punctuate the largest divisions with semicolons, any smaller ones with commas: 1. And now abideth faith hope and charity these three but the greatest of these is charity. 2. As Cæsar loved me I weep for him as he was valiant I honor him but as he was ambitious I slew him. 3. Why did you call him Tortoise if he wasn't one Alice asked for the explanation given her did not seem satisfactory. 4. We called him Tortoise because he taught us said the Mock Turtle angrily really you are very dull. 5. Honor all men love the brotherhood fear God honor the king. 6. Alice did not like shaking hands with either of them first for fear of hurting the other one's feelings so as the best way out of the difficulty she took hold of both hands at once.

7. They grew in beauty side by side  
They filled one home with glee  
Their graves are scattered far and wide  
By mount and stream and sea.
8. A swarm of bees in May  
Is worth a load of hay  
A swarm of bees in June  
Is worth a silver spoon  
A swarm of bees in July  
Is not worth a fly.
9. Go where he will the wise man is at home  
His hearth the earth his hall the azure dome.

**III. Written Composition.**—1. Imagine you are in business (choose your business); write a letter to —— respectfully asking him to pay the bill enclosed for articles

bought. Rule the space of an envelope and address the envelope.

2. Imagine you have been working as a —— at Mr. W——'s house, for eight days, at —— a day; make out the bill.

## LESSON XLVI.

**I. Oral Composition.**—Practise the oral composition of receipts, checks, notes. Refer constantly to the black-board, or below, for the form.

**II. Elements of Form.—Business Forms. 2. The Receipt.** The receipt is the written acknowledgment of money received. It involves the elements of (1) place and date; (2) the person from whom the money is received and (3) the amount; (4) the purpose of the payment; (5) the signature of the person who is paid.

<u>\$210</u>	MINNEAPOLIS, MINN., <u>August 17, 1908</u>
<b>Received of</b> <u>James J. Little</u>	
<i>Two hundred and ten dollars, in full of all demands to date.</i>	
<b>CURTIS &amp; SNELLING,</b> <i>Per W.</i>	

NOTE 1.—If the receipt is for a payment on account, say "on account" instead of "in full of all demands to date."

NOTE 2.—If it is a payment for a particular purpose, say so—"on account of purchase of Lot 22, Haylard Street."

NOTE 3.—The signature "per W." means that a clerk named W—— is signing on behalf of the firm.

**3. The Check.** The check is (1) an order; (2) stating date and place; (3) (usually) numbered; (4) on a bank where you have money deposited; (5) to pay a stated amount; (6) to a certain person; (7) and signed by you.

Note the place of these various elements in the following form:

No. 294	NEW YORK, N. Y., September 2, 1908
To	
<b>The New York Produce Exchange Bank</b>	
MADISON AVE. BRANCH	
Pay to <u>Messrs. Stone Brothers</u> , or Order,	
Twelve $\frac{24}{100}$ Dollars	
\$12 $\frac{24}{100}$	Gertrude Jardine.

NOTE 1.—The check so drawn must be endorsed, i. e., signed across the back, by Stone Brothers, before it is payable at the bank.

NOTE 2.—If the check were drawn—"Pay to Messrs. Stone Brothers or Bearer," it is payable at the bank without endorsement.

NOTE 3.—If the person drawing up a check wishes to present it at the bank to draw out money himself, the check should then read—"Pay to self (or cash)."

**4. The Note, or Promissory Note.** The note is (1) a promise to pay to a stated person—the *payee*; (2) a stated amount; (3) at a stated time; (4) usually with stated interest; (5) at a stated place; and (6) signed by the person making the promise—the *maker of the note*.

Note the place of these in the accompanying form:

\$275 <sup>25</sup> / <sub>100</sub>	TRENTON, N. J., <i>September 1, 1908</i>
..... <i>Thirty days</i> ..... after date <i>I</i> ..... promise to pay to the	
order of .....	<i>Messrs. Stone Bros.</i> .....
..... <i>Two hundred and seventy-five</i> <sup>25</sup> / <sub>100</sub> ..... Dollars	
at the First National Bank of New York, with interest at the rate of six per cent.	
Value received.	<i>ROGER O'NEIL.</i>
No. <i>67.</i>	Due <i>October 1, 1908.</i>

NOTE 1.—If the note is made by several persons, it is called a **joint note** and should read: "*We jointly and severally promise to pay,*" etc.

*Roger O'Neil.*  
*James O'Neil.*

NOTE 2.—If the note must be paid at any time on the demand of the person in whose favor it is made, read: "*On demand, I promise,*" etc.

NOTE 3.—"A brief written acknowledgment of a debt, not payable to order and not transferable by endorsement like a promissory note" (Webster) was known as a **due-bill**.

**Punctuation.—The Colon (:).** 1. The heaviest mark within the sentence is the **colon**. Study this sentence:

The two best rules for a system of rhetoric are: first, have something to say; and next, say it.

**Rule 1.** The colon separates clauses when the clauses themselves are punctuated by semicolons.

2. Study this sentence:

Of all sad words of tongue or pen,  
The saddest are these: "It might have been!"

**Rule 2.** The colon is used after words introducing a quotation, especially a long quotation.

NOTE 1.—The colon before a long quotation is frequently strengthened by a dash.

Lincoln's speech at Gettysburg concluded:—"Government of the people, by the people, for the people, shall not perish from the earth."

NOTE 2.—Some prefer the colon and dash after the salutation of a letter.

My dear Friend:—

You will be surprised to learn that . . .

NOTE 3.—The colon is used, like the semicolon, before enumerations: The trees are covered with fruit: pears, peaches, plums, apples.

**Parentheses ( ).** Notice that we can mark off a parenthetical expression by two marks ( ) called **parentheses** (*par en' thēs ēz*).

The boat glided gently on, sometimes among beds of weeds (*which made the oars stick fast in the water*) and sometimes under trees.

NOTE 1.—Dashes are usually preferred to parentheses for such use. See p. 184

NOTE 2.—Parentheses are especially used for marking off division numbers in enumerations: What is the difference between (1) sorrow and grief; (2) struggle and fight; (3) foolish and silly?

NOTE 3.—Brackets [ ] are sometimes used for marking off a part that does not directly belong to the passage in which it is placed.

NOTE 4.—The term parenthesis is also used to describe the passage itself so introduced into the sentence and marked off.

**EXERCISE 1.**—Suppose the class to be tenants of rented houses; draw up checks for the month's rent.

**EXERCISE 2.**—Suppose that the members of the class own houses rented to tenants; draw up receipts for the month's rent.

**EXERCISE 3.**—Suppose the class to be in various kinds of business and needing to pay for goods by notes; draw up the notes.

**EXERCISE 4.**—Study the division of the following sentences. Rewrite, adding the necessary punctuation: 1.

The carpenter's voice was heard above the sound of plane and hammer singing Awake my soul and with the sun thy daily stage of duty run. 2. We say and with perfect truth I wish I had Miss MacWhirter's signature to a check for five thousand pounds. 3. A was an apple pie B bit it C cut it D dealt it E ate it. 4. It was considered "vulgar" a tremendous word in Cranford to give anything expensive in the way of eatable or drinkable at the evening entertainments. 5. The spirit of Job was Shall we said he take good at God's hands, and not be content to take evil also? 6. Matty was now her mother's darling, and promised like her sister at her age to be a great beauty. 7. A man comes to market and says I have a pair of hands, and he obtains the lowest wages. Another man comes and says I have something more than a pair of hands I have truth and fidelity. He gets a higher price. Another man comes and says I have something more I have hands and strength and fidelity and truth and skill. He gets more than either of the others.

8. I met a little cottage girl  
She was eight years old she said  
Her hair was thick with many a curl  
That clustered round her head.

**III. Written Composition.—1.** Write a business letter to —— at ——, saying that you enclose check, or postal money-order (a form should be got at the post-office) in payment of goods purchased. Draw up the check (or money-order).

**2.** Write a letter to —— agreeing to his offer of sale of —— and enclose check in payment.



## LESSON XLVII.

**I. Oral Composition.**—Oral practice of composition for the postal-card, the telegram, the advertisement.

**II. Elements of Form.**—**I. The Postal-Card.** The postal-card is a cheap, convenient means of writing, where the matter is brief and unimportant. It is especially useful for routine notices. Because of its lack of cover it is not well suited to personal correspondence. The postal-card is only a brief letter, differing in form from the business letter by omitting (usually) the direction, except on the face of the card.

**"Scribner's Magazine"**

153-157 FIFTH AVENUE, NEW YORK, N. Y.

June 7, 1908.

Dear Sir,—

*You are respectfully notified that your subscription to  
"SCRIBNER'S MAGAZINE" will expire with the current month.  
We shall be glad to have you renew your subscription for the  
ensuing year, and to receive from you the year's subscription  
of \$3.*

*Truly yours,*

SCRIBNER'S MAGAZINE.

**EXERCISE 1.**—Send a postal-card to the agent of the nearest railway station asking for a time-table.

**EXERCISE 2.**—Notify by postal-card the members of the —— Society that the next meeting will be held on —— and that the business of the meeting will be ——.

**2. The Telegram.**—The telegram is the briefest possible expression of the message to be sent. Its speed

makes it valuable in emergencies. Its great limitation is its cost. Its usual length is ten words, the limit for the lowest charge of the telegraph companies. The heading, direction, and signature are free. Study the form of this telegram.

<b>Jersey City, N. J., September 10, 1908.</b>				
<i>To WILLIAM WALTERSON,</i>				
<i>Troy, N. Y.</i>				
<i>Frank</i>	<i>somewhat</i>	<i>better.</i>	<i>Annie</i>	<i>leaving.</i>
<i>Could</i>	<i>Mother</i>	<i>come</i>	<i>on</i>	<i>immediately?</i>
			<i>Walter.</i>	

**EXERCISE 3.**—Suppose you have just escaped a railway accident; telegraph your mother particulars.

**EXERCISE 4.**—Suppose you have just missed your train. Telegraph home the particulars of your arrival.

**EXERCISE 5.**—Suppose some one of your family is ill. Telegraph for help.

**3. The Advertisement.**—The advertisement calls for brevity and emphasis. The knack of putting things in a fresh and attractive way is here in high request.

<b>TO LET.</b>	
<b>H</b> OUSE—ten rooms; well furnished; Park location; river view; garden. July, August, September. Rent for the season, \$200.	
<i>W. O. WILMOT, Fishkill-on-Hudson, N. Y.</i>	

**EXERCISE 6.**—Suppose your dog (or watch, etc.) is lost; write an advertisement describing him and offering a reward.

**EXERCISE 7.**—Suppose the class is engaged in various businesses; let each pupil write some advertisement in accordance with his chosen occupation.

**Punctuation.—The Dash ( — ). Rule 1.** Notice that a break in a sentence can be indicated by a **dash**.

No warmth — no cheerfulness — no healthful ease —

No comfortable feel in any member —

No shade — no shine — no butterflies — no bees —

No fruits — no flowers — no leaves — no birds —

No-venber.

The dash may mark the breaking in of a parenthesis.

Alas! little kitty — do give her your pity —

Had lived seven years, and was never called pretty!

**Rule 2.** Notice how the dash can prepare after a series for a summing up:

The commons, and roads, and footpaths, and the seashore, our grand and varied coast — *these* are all ours.

**Rule 3.** Notice that the dash is frequently used with a comma or colon before a direct quotation. The colon and dash are preferred before long quotations, especially when the quotation begins on the next line.

Wordsworth writes in his "Ode to Duty": —

"Thou dost preserve the stars from wrong;

And the eternal heavens through thee are fresh and strong."

**Rule 4.** The dash is used also for omitted letters.

The father of W — had hitherto exercised the humble profession of house-painter at N —, near Oxford.

**The Apostrophe.**—Note the different letters omitted:

I've shot my arrow. Where's yours? Let's find them.

**Rule 1.**—The **apostrophe** marks the omission of a letter or letters in a word.

NOTE.—Abbreviations of titles, etc., are indicated by the period. See p. 153.

**Rule 2.** The apostrophe is used to mark (1) the possessive case of nouns (see p. 96).

John's hat. James's hat. The men's hats. Ladies' hats.

**The Hyphen (-).**—**Rule 1.** The **hyphen** (*hī'fen*) is used in joining certain words made up of two or more other words:

To-day. now-a-days. swan's-down. a dog-in-the-manger policy.

**Rule 2.** When a word is divided at the end of a line, the division is indicated by a hyphen.

**EXERCISE 8.**—Rewrite the following sentences, taking care to add the necessary punctuation—apostrophe, hyphen, and parentheses: 1. There are no children now a days. 2. Hes an ill boy that goes like a top only when hes whipped. 3. The sharp, sickle edged grass cut the boys feet. 4. Lightning and thunder heaven's artillery filled the sky. 5. The cows stood knee deep in the black mire. 6. All the children in their beds! Its past eight oclock. Lets be off! 7. The lovely atmosphere of far off homes. 8. I did not always I fear make allowances enough. 9. In a cowslips bell I lie. 10. There is many a slip twixt the cup and the lip. 11. If it were done, when tis done, then twere well it were done quickly.

12. Beautys ensign yet  
Is crimson in thy lips and in thy cheeks,  
And deaths pale flag is not advanced there.
13. All the names I know from nurse:  
Gardeners garters, Shepherds purse,  
Bachelors buttons, Ladys smock,  
And the Lady Hollyhock.

**EXERCISE 9.**—Rewrite the following sentences. Use the dash and other necessary punctuation marks: 1. Gessler said in a surly tone to Tell You were not sure of your first shot. 2. He cried out aloud Away out of my sight. 3. The word of a gentleman is as good as his bond sometimes better. 4. Ho sailor of the sea how's my boy my boy. 5. Work is the cure for all the maladies and miseries of man honest work which you intend getting done. 6. We must all toil or steal. 7. The air struck chill but tasted good and vigorous in the nostrils a fine, dry, old mountain atmosphere. 8. We heard the old clock on the stair, For ever never never for ever. 9. Then they rode back, but not not the six hundred. 10. Christmas must be a rich old fellow what money he gives away. 11. Jack and Kate and little Annie he remembers every one. 12. When you have to turn into a chrysalis you will some day you know and then into a butterfly, you will feel rather queer, said Alice to the caterpillar.

**III. Written Composition.**—1. Let each member of the class choose a business; then write one or more advertisements appropriate to his chosen occupation.

These might be combined with certain compositions into the MS. of a supposed newspaper—"School News." Telegraphic news, letters to the editor, etc., can readily be added. Consult a newspaper for the form.

2. (1) Write a telegram of ten words to your absent sister, telling her some unexpected news. (2) Follow the telegram with a letter.

3. (1) Write an advertisement of a house or apartment wanted. (2) Write a letter describing one that you have to let.

4. (1) Write an advertisement for a servant, a clerk, etc., wanted. (2) Write a reply applying for the place advertised.

## CHAPTER VIII.—HISTORICAL NARRATIVE.

### LESSON XLVIII.

#### **I. Oral Composition.**—Study the story of:

##### QUEEN ESTHER.

In the days when Ahasuerus was king of Persia he took for a wife Esther, the beautiful niece of Mordecai the Jew, a captive in Persia. At Mordecai's command Esther did not reveal to the king either her people or her kindred. And the king so loved Esther that he set a royal crown upon her head.

Mordecai stayed near the palace that he might have news of Esther and as he sat in the king's gate he heard two of the king's chamberlains plotting against the king's life. He told Esther of the plot, and she in turn informed the king, and after inquiry the two traitors were put to death. And Mordecai's service was entered in the chronicles of the kingdom.

The king then made a favorite of a man named Haman, and all the people of the court were commanded to bow down to him. Mordecai would not do this, and Haman was very angry. When Haman found that Mordecai was a Jew, he determined to destroy not only Mordecai but all

of his race that were in the kingdom. He persuaded the king to send out orders throughout all the kingdom to destroy all Jews, young and old, on the thirteenth day of the twelfth month.

There was great mourning among the Jews. Mordecai sent word to Esther to go to the king and make supplication to him for her people. But she sent word in answer that she dared not go into the king's presence without his summons, lest she should be put to death. Mordecai reminded her that her people were in sore need, that she herself was a Jew, and that she might be the savior of her race. And Esther replied:

"Fast ye for me three days. I also and my maidens will fast, and so I will go unto the king; and if I perish, I perish."

When she ventured into the inner court the king stretched out his golden sceptre to her and said:

"What wilt thou, Queen Esther, and what is thy request? and it shall be given thee to half of the kingdom."

But she asked only that he would come with Haman to her banquet that night and the next night.

Now Haman had prepared a high gallows on which he determined to hang Mordecai. But it chanced that the king that night could not sleep and ordered the book of the records to be read to him, and he heard again how Mordecai had saved him from treachery. So when Haman came to beg for Mordecai's death the king asked him:

"What shall be done unto the man whom the king delights to honor?"



Haman, sure that he himself was meant, replied:

"Put on him the royal apparel. Let him ride on the king's horse through the city, with a herald before to proclaim, 'Thus shall it be done to the man whom the king delights to honor.'" Then the king said:

"That man is Mordecai the Jew. Do to him as thou hast said."

The next night the king and Haman came again to banquet with Esther, and the king bade Esther ask for her heart's desire. She replied:

"Let my life be given me at my petition, and my people at my request: for we are sold, I and my people, to be destroyed, to be slain, and to perish."

The king asked her, "Who is he that presumes to plot against thy people?" And Esther answered, "The adversary and enemy is this wicked Haman!"

The king gave commands. They hanged Haman on the very gallows he had prepared for Mordecai, and gave Mordecai the authority which Haman had held. At the queen's request letters were sent throughout the kingdom, and the Jews were spared.

To this day the Jews remember their deliverance, and keep the Feast of Purim for two days in the year, as days of rejoicing, to commemorate the courage and devotion of Queen Esther.

1. Give a summary title for the story of Esther. Tell the story briefly, using about eight sentences.

2. What do you think of Mordecai, of Haman, of Esther? Of the power of the Persian king? Why is the story of Esther a good story?

3. Give, in other words, the sense of the following phrases: 1. Esther was silent *at Mordecai's command*. 2. The chamberlains *plotted against* the king's life. 3. *After inquiry* the traitors were put to death. 4. The people were *in sore need*. 5. Mordecai *saved* the king *from treachery*. 6. The feast of Purim is kept *to commemorate* the devotion of Queen Esther.

**II. Principles of Narration.—Narration and Narrative.** **Narration** treats of the art of telling a story. The story may be a fable or a fairy tale, an incident in life or an event in history, a romance or a novel, a biography of a man or the history of a nation. When we give the details that make up the story in the order of their occurrence we make **a narrative**.

**EXERCISE 1.**—Show that the story of Esther is a narrative.

**Principles of Narration.**—Narration as an art has a few principles which, however difficult to carry out well, are easy to see, and in some degree to follow.

1. The story should deal with one main theme, and only one; it should have **unity**.

**EXERCISE 2.**—What is the theme of the story of Esther? Study the parts of the story of Esther. How many parts are there? How do they all fit into the main story?

2. The details of the story should follow the **order** of their occurrence—the order of time. This gives an orderly sequence to the narrative.

**EXERCISE 3.**—Study the sequence of events in the story of Esther. Justify the order.

3. The story should be **interesting**. Interest may be aroused through the characters, or through the incidents,

or through both. The characters may show the conflict of the good and the bad, and the incidents may entangle the characters and increase our interest in them because of their struggle.

**EXERCISE 4.**—(1) What is interesting—good or evil—in the king of Persia, Mordecai, Haman, Esther?

(2) What is interesting in the incidents of the story—how Esther became queen? the plot against the king's life? the pride of Haman? the devotion of Esther? the irony of life in the relations of Haman and Mordecai?

4. The incidents of the story may give rise to a complication or entanglement that is resolved in the ending; the narrative is then said to have a **plot**. Plot interest intensifies the interest of narrative.

**EXERCISE 5.**—Point out the elements of the plot of the story of Esther.

**III. Written Composition.**—1. Draw up a topical outline of the story of Queen Esther, taking care to group the details according to the main parts of the story. Write the story.

2. Write the story of Esther in dramatic form (see Shakespeare's "Merchant of Venice" for the form).

This should be done by the class, scene by scene, through successive class periods. The compositions should be tested by being read aloud, and possibly acted.

3. Tell, briefly, a story of some character famous in Bible story: 1. Joseph. 2. Moses. 3. Joshua. 4. Samuel. 5. Saul. 6. David. 7. Solomon. 8. Daniel.

4. Or in ancient history: 1. Alexander the Great. 2. Cyrus. 3. Socrates. 4. Regulus. 5. Hannibal. 6. Julius Cæsar. 7. Constantine.

## LESSON XLIX.

**I. Oral Composition.**—The Death of Roland.

O for a blast of that dread horn,  
On Fontarabian echoes borne,  
That to King Charles did come,  
When Roland brave and Oliver,  
And every paladin and peer,  
On Roncesvalles died!

—By SIR WALTER SCOTT. From "Marmion."

For six years Charlemagne (*sharl' main*), Emperor of the Franks, had fought the Saracens in Spain. Then the heathen king, Marsile, sent to sue for peace, and Ganelon, one of the Emperor's knights, was sent as envoy and arranged the terms of peace with the Saracens. Now Ganelon was a traitor, with his heart full of hatred and jealousy of Roland, the greatest of the paladins.<sup>1</sup> He betrayed to Marsile, for a bribe, the route the Emperor's forces were to take as they turned homeward.

Thus it was that Roland, left in command of twenty thousand men, when making his way through the narrow pass of Roncesvalles<sup>2</sup> (*rons' vahl*), was suddenly attacked by the Saracen army. The fight was furious. Side by side with Roland fought Oliver, another of the paladins, who would not be outdone in any feat of daring. But it was a losing fight, against fearful odds. At last only fifty Christians were left. Then Roland blew his mighty horn to let Charlemagne know of their sore strait. His first

<sup>1</sup> The twelve peers of Charlemagne—paragons of chivalry.

<sup>2</sup> In Navarre.

blast reached the ears of Charles thirty leagues away, but Ganelon persuaded him that Roland did but hunt the deer. Again Roland blew, this time so hard that the blood gushed from his mouth. Charlemagne heard it again, but Ganelon said to him, "Roland would never stoop to ask for help against the enemy." Yet a third time the horn sounded, and Charles said, "That is a long blast." Then one of his councillors spoke out, "Sire, it is Roland, and he has blown his horn because the battle goes sore against him. The man who has betrayed him now wishes us not to guess the truth. I counsel you to hasten to the aid of our noble hero."

Back went the Frankish army, hastening to Roncesvalles. Meanwhile another heathen force had pressed on and was making a fresh attack on the little Christian band, and was overwhelming it. Then the Frankish trumpets were heard, and the war-cry of "Montjoie!" echoed through the rocky pass, and the heathen fled. But the gallant rear-guard was no more. Oliver was slain. Roland, feeling death upon him, laid himself down upon the greensward, and placed beside him his horn and his sword. His face he turned toward the heathen host, that the Emperor when he came might know he had died a victor. Then repenting him of all his sins, Roland raised his mailed right hand to heaven, commended his soul to God and the angels, and died.

1. Suggest some other titles for the story of "The Death of Roland." What parts does the story fall into? How do the paragraphs stand for these parts? Which sentences serve as Introduction? Which as the Body of the narrative? Which as Conclusion?

2. Has the story unity? What is the order of the incidents? What is interesting in the characters? What is interesting in the incidents? What complication increases the interest?

3. Point out any words or phrases that are new to you. Discuss their meaning.

4. Draw up a topical outline (including a map of the scenes) of the story.

**II. Principles of Narration.** (Continued.)—5. The story should have a good **resolution** or **dénouement** (*day noo mah (ng)'*). The resolution should come out of the complication and satisfy us as the natural and right result.

EXERCISE 1.—1. How does Queen Esther solve the difficulty of her story?

2. How does Roland seek to solve his difficulty? Does he do so?

6. The story should have a **good ending**. This does not necessarily mean a happy ending. It means that the ending is the right and natural outcome from the resolution.

EXERCISE 2.—1. Has the story of Esther a good ending? What elements of interest are there in that ending?

2. Has the story of Roland a good ending? What elements of interest are there in that ending?

**III. Written Composition.**—1. Tell, from memory, the story of the Death of Roland.

Review what you write and test it by the principles of narration.

2. Tell a similar story of any one of the following:  
 1. Thermopylæ. 2. How Horatius Kept the Bridge (see Plutarch, or Macaulay's "Lays of Ancient Rome"). 3. The Battle of Crécy or Agincourt. 4. The Defeat of the Armada. 5. The Death of the Swiss Guards of Louis XVI. 6. The Fall of the Bastile (see Carlyle, "French Revolution"). 7. The Relief of Lucknow. 8. The Wreck of the "Birkenhead." 9. The Defence of Khartoum.

## LESSON L.

**I. Oral Composition.** Study the story of :

### THE BATTLE OF THE STANDARD.

The battle between the English and the invading Normans, under William the Conqueror, was fought on October 14, 1066, at the hill of Senlac, seven miles to the north-west of Hastings, in Sussex. It was the first great step toward the conquest of England by the Normans.

On the crown of the hill, on the point where the ground begins to slope to the south-east, the point directly in the teeth of the advancing army, on the spot marked to after ages by the high altar of the abbey church of Battle, were planted the twofold ensigns of England. There, high above the host, flashed the Dragon of Wessex, and there was pitched the Standard, the personal ensign of the King, a glorious gonfanon,<sup>1</sup> blazing with gems, and displaying, wrought in the purest gold, the old device of *Ete'oklos*, the armed warrior advancing to battle. Around this special post of honor and danger were ranged the choicest warriors of England. And there, with his foot on his native earth,

<sup>1</sup>Or *gon'falon*, an ensign borne on a lance.

sharing the toils and dangers of his meanest soldier, with the kingly helm upon his brow, and the two-handled sword upon his shoulder, stood Harold, King of the English.

Gradually, after many warriors had fallen, resistance grew fainter, but still even now the battle seemed doubtful. Many of the best and bravest of the English had died, but not a man had fled; the Standard still waved as proudly as ever; the King still fought beneath it. While Harold lived, while the horse and his rider still fell beneath his axe, the heart of England failed not, the hope of England had not wholly passed away. Around the twofold ensigns the war was still fiercely raging, and at that point every eye and every arm in the Norman host was directed. The battle had raged since nine in the morning, and evening was now drawing on.

As twilight was coming on, a mighty shower of arrows was launched on its deadly errand against the defender of the Standard. There Harold still fought; his shield bristled with Norman shafts; but he was still unwounded and unwearied. At last another arrow, more charged with destiny than its fellows, went still more truly to its mark. Falling like a bolt from heaven, it pierced the King's right eye. He clutched convulsively at the weapon, he broke off the shaft, his axe dropped from his hand, and he sank in agony at the foot of the Standard. The King was thus disabled, and the fate of the day was no longer doubtful.

Twenty Norman knights now bound themselves to lower or bear off the ensigns which rose as proudly as ever where Harold lay dying beneath them. But his comrades



still fought. Most of the twenty paid for their venture with their lives, but the survivors succeeded in their attempt. Harold's own Standard of the Fighting Man was beaten to the earth; the golden Dragon, the ensign of Cuthred and Alfred, was carried off in triumph.

Harold had fallen, as his valiant brothers had fallen before him. Everything turned on the life of one man, and the one man who could have guarded and saved England was taken from her.

—By E. A. FREEMAN. From "The Norman Conquest."

1. Draw a map of the field of battle.
2. Who were the opposing peoples? Who were the leaders? What did the battle mean for either side?
3. Picture the scene on the English side. Picture the scene on the Norman side. Describe King Harold fighting. Describe his death. Picture the scene after his death. What did the loss of the battle mean to the English?—the gaining of it to the Normans?
4. Discuss the meaning of: 1. The *crown* of the hill. 2. In *the teeth* of the army. 3. *After ages*. 4. The *high altar*. 5. A glorious *gonfanon*. 6. This special *post of honor*. 7. The battle seemed *doubtful*. 8. The standard *waved* proudly. 9. Riders fell *beneath his axe*. 10. *The heart of England* failed not. 11. The battle had *raged*. 12. An arrow, *charged with destiny*, went *to its mark*. 13. The *fate* of the day. 14. The golden Dragon was carried off *in triumph*. 15. The one man to save England *was taken from her*.

**II. Principles of Narration.** (Continued.)—7. **Proportion.** The parts of a story vary in importance; they

should be written about according to their importance. Say little about the less important and more about the important elements of the story. This means giving **due proportion** to the parts.

EXERCISE 1.—Study: 1. the **unity** of the narrative above. 2. the **order** of the details. 3. the **interest** excited in the incidents and in the persons of the story. 4. the **heightening of interest** in the turning point of the battle. 5. the **ending**.

EXERCISE 2.—Block off the spaces used in telling the story of "The Battle of the Standard." Discuss the relation of the length of the paragraphs to the parts of the story they express.

**Elements of Style.—Person.** Some words—pronouns and sometimes verbs—distinguish, by inflection or otherwise, the person in the sentence, so that we can tell, by the word or form, the person that is speaking, the person spoken to, and the person spoken of.

*Singular.*

*I* speak.

*thou* speakest, *you* speak.

*he (she, it)* speaks.

*Plural.*

*we* speak.

*you* speak.

*they* speak.

EXERCISE 3.—Using the thought *to stand on a hill*, make a statement (1) about yourself, (2) about a person you speak to, (3) about a person you are speaking of. Note variations in the pronouns used and in the form of the verb.

This variation to indicate the person signified is termed **person**.

1. If the *person speaking* is signified, the word indicating that is of **the first person**:

*I speak. We speak. Give it to us, to me.*

2. If the *person spoken to* is signified, the word indicating that is of **the second person**.

*Thou writest. You (or ye, in poetry) write.*

3. If the *person spoken of* is signified, the word indicating that is of **the third person**:

*The man writes. He (she) writes. They write. It is for him, her, and them.*

NOTE.—When several persons occur in the same sentence it is usual to mention them in the order second, third, first. Why?

*You, Henry, and I make up the committee.*

**Number** (see p. 76 ff).—Notice that the verb, where it has inflections, changes in agreement not only with the person but with the number of its subject.

Study these forms:

	<i>Singular.</i>	<i>Plural.</i>
1ST PER.	{ <i>I am writing.</i> <i>I write.</i>	{ <i>we are writing.</i> <i>we write.</i>
2D PER.	{ <i>thou art writing.</i> <i>you are writing.</i> <i>thou writest.</i>	{ <i>you are writing.</i> <i>you write.</i>
3D PER.	{ <i>he (she, it) is writing.</i> <i>he (she, it) writes.</i>	{ <i>they are writing.</i> <i>they write.</i>

**EXERCISE 4.**—Take the verbs *stand, plant, flash, range, share, fall*; make statements about a singular and a plural noun or pronoun subject; note any changes (or **inflections**) in the form of the verb.

**Agreement.**—*The verb, as far as its few inflections allow it, changes its form according to the person and*

*number of its subject.* This is called the **agreement of the verb or concord** of subject and predicate.

Many errors in writing arise from a disregard of this rule.

NOTE 1.—One great cause of errors in agreement is through our peculiar use of "there" as a preparatory subject.

*There are few kings braver than King Robert the Bruce.*

"There" is only the sign that the real subject is put after the verb.

Few kings (there) are braver than King Robert the Bruce.

In statements introduced by "there," be careful to make the verb agree with its real subject.

EXERCISE 5.—Tell the person and number of each noun and pronoun. Point out any inflection for person and number in the verbs used. Tell why the verb changes when it does change: 1. So we were left galloping, Joris and I. 2. How they will greet us! 3. He has hard work who has nothing to do. 4. Who is Sylvia? What is she, that all the swains commend her? 5. Thou sayest that thou art a king; prove it to me. 6. Ye clouds that far above me soar. 7. Curses, they say, come home to roost. 8. Hail! to thee, blithe spirit, bird thou never wert. 9. You know we French stormed Ratisbon. 10. Know thyself. 11. Know what thou canst work at. 12. This child I to myself shall take; she shall be mine, and I will make a lady of my own. 13. Love thyself last. 14. We are too easy on ourselves and too hard on others. 15. Her quiet eyelids closed—she had another morn than ours. 16. It is a condition that confronts us—not a theory. 17. We carved not a line and we raised not a stone—but we left him alone with his glory.

18. "Let all the ends thou aim'st at be thy country's,  
Thy God's, and truth's; then if thou fall'st, O Cromwell,  
Thou fall'st a blessed martyr."

**EXERCISE 6.**—Correct any errors of agreement in the verbs of the following. Give the reason for the correction made: 1. In the bag there was six apples. 2. The bag certainly don't hold more. 3. The composition of John and Maggie are both on the desk. 4. How many is there here who can tell me when Shakespeare lived? 5. Neither he nor his brother have been at school for a month. 6. "Not one of the sentences in my exercises," said the boy, "were wrong." 7. Are either of these sentences correct? 8. Every new and every old argument come up in this discussion. 9. The gun with the bayonet weigh the soldier down by the end of his day's march. 10. This is one of the most interesting essays that has ever been read in the class. 11. In this case prudence, as well as courage, point out what we should do. 12. To the courage, industry, and endurance of the pioneers are due the settlement of America. 13. The criminal carelessness of so many officials have brought about a rigid enforcement of discipline. 14. Too narrow a range of interests tend to dwarf the mind. 15. Nothing but the warning shouts of the firemen, the blows of their axes, and the hissing of water on the flames were heard near the burning house. 16. The element of mystery and romance form a great part of the charm of "The Ancient Mariner."

**III. Written Composition.**—1. Draw up an outline of the story of the Battle of the Standard, using your map. Write the story of the battle. Review what you write in the light of the principles of narration.

2. Choose any other battle you know of and write the story of it.

## LESSON LI.

**I. Oral Composition.**—Exercises in developing historical narrative. Following the method of developing a nature theme, discuss the details and the treatment of one or more of the themes below (III).

**II. Elements of Style.—Order of Words.** Does the place in which a word stands in the sentence affect the meaning of the sentence? Are there usual places to express usual meanings and relations?

1. Study the usual order of subject, verb, and object.

(1) Compare—

King Robert called his barons. The barons called King Robert.  
and study what makes us know who called and who was called.

We see then that the subject usually precedes the predicate in declarative sentences.

(2) Compare—

King Robert was ready to die. Was King Robert ready to die?

We see that the subject usually follows the verb (or its auxiliary) in interrogative sentences.

(3) We see also from the foregoing sentences the place of the object of the verb—it usually follows the verb.

2. Study the place of attributes of the noun.

(1) Compare—

The *gallant* Lord Douglas. The *flying* foe. His *few surviving* companions.

A *sharp* tongue is the *only edged* tool that grows keener with *constant* use.

The attributive adjective usually precedes its noun.

## (2) Study the place of attributive phrase and clause.

A noble figure, *clad all in armor.*

Here comes Cæsar's body, *mourned by Mark Antony.*

A poor peasant girl *whose work was to tend sheep.*

An idler is a watch *that wants both hands.*

An October day *of rare brightness and warmth.*

The adjective phrase or adjective clause usually follows its noun.

In all cases *the attributive expression stands close to its noun.* When there are two nouns in the sentence the attribute normally refers to the nearest noun.

3. So, too, the pronoun naturally refers to the noun that immediately precedes it. Nearness of position usually means a connection in meaning.

EXERCISE 1.—Study the place of the subjects and objects in the story of "The Battle of the Standard."

EXERCISE 2.—Study the place of attributive words in the same story.

**III. Written Composition.**—1. Write from your plan or topical outline as made above the developed story. Review what you write in the light of the principles of narration.

2. Tell any other simple story of historic anecdote:  
1. King Alfred and the Danes. 2. Canute and the Waves.  
3. The Wreck of the "White Ship." 4. Richard the Lion-heart and Blondel. 5. Bruce and the Spider.

3. Tell of some character famous in modern history:  
1. Mahomet. 2. Galileo. 3. Frederick the Great. 4. Luther. 5. William the Silent. 6. Napoleon.

4. In English history: 1. Alfred the Great. 2. William the Conqueror. 3. Thomas à Becket. 4. Wolsey. 5.

Henry V. 6. Mary Queen of Scots. 7. Oliver Cromwell.  
8. Robert Clive. 9. Nelson. 10. Havelock. 11. Gordon.

5. In American history: 1. George Washington. 2. Alexander Hamilton. 3. Lincoln. 4. Lee.

6. In literature: 1. Chaucer. 2. Caxton. 3. Shakespeare. 4. Milton. 5. Burns. 6. Scott. 7. Jane Austen. 8. Byron. 9. Carlyle. 10. Tennyson. 11. Longfellow. 12. Edgar Allan Poe. 13. Whittier.

## LESSON LII.

### I. Oral Composition.—Study the story of:

#### THE DISCOVERY OF THE PACIFIC OCEAN.

Vasco Nuñez de Balboa was the first European to set foot on the shore of the newly discovered ocean. It was on St. Michael's Day, September 29, and he named the ocean he discovered Golfo de San Miguel. But Magellan, the first to sail on it, called it Mar Pacífico when, on November 27, 1520, he swept into its calm waters from the stormy strait which bears his name.

Vasco Nuñez de Balboa, a gentleman adventurer in the Spanish colonies of America, rose, by courage and quick wit, to the head of the colony of Darien. He heard from the Indians of the great ocean beyond the mountains behind them, and threatened by his enemies with the loss of royal favor, he determined to gain safety and glory by discovering the new ocean.

Balboa had but two hundred men, and dense tropical forests, high mountains, and fierce fighting tribes lay between him and his goal. Yet he knew that discovery would bring him fame, and he had no mind to wait for disgrace and death. On September 4, 1513, he sailed away from Darien in a fleet consisting of one brigantine and nine pirogues.<sup>1</sup> At Coyba he left his ships and half

<sup>1</sup> Canoes hollowed out of the trunks of trees.



his men, and started inland. Oppressed by the tropical heat, burdened by their heavy armor, opposed by hostile tribes, with no routes but the Indian trails, they made their way through forty miles of tropical wilderness. At last, after twenty-four days, they found themselves at the foot of the mountain from which it was said the ocean could be seen.

The day had scarce dawned when Vasco Nuñez and his followers began to climb the height. It was severe and rugged toil for men so wayworn; but they were filled with new ardor at the idea of the triumphant scene that was so soon to repay them for all their hardships. About ten o'clock in the morning they emerged from the thick forests through which they had hitherto struggled, and arrived at a lofty and airy region of the mountain. The bald summit alone remained to be ascended, and their guides pointed to a moderate eminence, from which they said the southern sea was visible.

Upon this Vasco Nuñez commanded his followers to halt, and not to stir from their place. Then, with a palpitating heart, he ascended alone the bare mountain top. On reaching the summit the long-desired prospect burst upon his view. It was as if a new world were unfolded to him, separated from all hitherto known by this mighty barrier of mountains. Below him extended a vast chaos of rock and forest, and green savannas<sup>1</sup> and wandering streams, while at a distance the waters of the promised ocean glittered in the morning sun.

At this glorious prospect Vasco Nuñez sank upon his knees, and poured out thanks to God for being the first

<sup>1</sup> Low, level land covered with vegetation.

European to whom it was given to make that great discovery. He then called his people to ascend. "Behold, my friends," said he, "that glorious sight which we have so much desired. Let us give thanks to God that he has granted us this honor and advantage." The Spaniards answered by embracing Vasco Nuñez, and promising to follow him to death. A priest chanted *Te Deum Laudamus*,<sup>1</sup> the usual anthem of Spanish discoverers.

Vasco Nuñez called upon all present to witness that he took possession of that sea, its islands, and surrounding lands, in the name of the sovereigns of Castile. He then caused a fair and tall tree to be cut down and wrought into a cross, which was elevated on the spot whence he had first beheld the sea. A mound of stones was likewise piled up to serve as a monument, and the names of the sovereigns of Castile were carved on the neighboring trees. The memorable event took place on the 26th of September, 1513.

Three days later Balboa and his men reached the margin of the sea, and stooping down tasted its waters. When they found that, though severed by intervening mountains and continents, the waters were salt like the seas of the north, they felt assured that they had indeed discovered an ocean, and again returned thanks to God.

—Founded on Washington Irving's "Companions of Columbus" and William Henry Johnson's "Pioneer Spaniards in North America."

1. Discuss the Spaniards' part in the discovery and settlement of America. Draw a map of the Isthmus of Panama.

<sup>1</sup> We praise thee, O God.

2. Tell, in a few sentences, how the Europeans discovered the Pacific.

3. Tell about Vasco Nuñez (*noon' yez*). State the difficulties of the exploration. Depict the explorers in the midst of their difficulties. Describe Vasco Nuñez as he first saw the Pacific. Tell about the naming of the new ocean.

4. Point out any words or phrases unfamiliar to you and discuss their meaning.

## II. Elements of Style.—Order of Words. (Continued.)

4. Study the place of modifiers.

(1) Of short modifiers:

The expedition sailed *away*. Balboa started *inland*.

About ten o'clock. After *most* terrible hardships. The day had *scarce* dawned.

Short modifiers usually follow the verb modified, and precede the adjective or adverb or participle modified.

(2) Long modifying phrases and clauses:

Balboa sailed away from Darien *in a fleet consisting of one brigantine* and nine pirogues.

The day had scarce dawned *when Vasco and his followers began to climb the heights*.

*Threatened by his enemies* he determined to gain safety and glory.

The order varies in accordance with the need of modulation and emphasis; but the modifying words, for the sake of clearness, are kept near the words modified.

We usually indicate the relation of the verb and the modifiers by keeping them together. When there are several modifiers for the same verb, there is need of careful

adjustment of the parts of the sentence. Compare the bad arrangement of this sentence:

- (1) A fox stole into a vineyard, one day, when the grapes were ripe.

with the good arrangement of this:

- (2) One day, when the grapes were ripe, a fox stole into a vineyard.

Notice that in sentence (1) the modifiers all follow the verb, getting farther and farther away from it, and heaping up ungracefully one upon the other. Notice that in sentence (2) these faults are removed. When, therefore, a sentence contains several modifiers or attributes, etc., try to arrange them in a clear and graceful order.

A great means, therefore, to express the relations between the words of the sentence is **the order of the words**, and the meaning of any sentence depends greatly on the place and order in which the words are found.

**Unusual Order of Words.**—Words take special places at times to secure some special effect—force or modulation. See pp. 296, 299.

**EXERCISE 1.**—Study the long sentences of “The Discovery of the Pacific”; try if the phrases and clauses can, with advantage, be arranged differently, and so test the strength of the order in the text.

**EXERCISE 2.**—Point out any changes you should make in the order of words to bring out the meaning intended:

1. They turned back without speaking to the village.
2. Lord Lucan gave the order for the Light Brigade to advance upon the guns with reluctance.
3. Cæsar was to set in a few days out for Parthia.
4. The boy only ate

four apples. 5. The feelings are unrecorded but may easily be imagined with which he watched the scene. 6. That author only writes stories of adventure. 7. That girl tells only stories of adventure, she never writes them. 8. I would have rather written that poem than take Quebec. 9. Philadelphia is a city of more than a million inhabitants well laid out. 10. To rent—a comfortable house for a small family, well furnished except in the upper story. 11. For sale—an elegant writing-table for a gentleman with mahogany legs. 12. Into these bowls Mrs. Squeers poured a brown composition, assisted by the hungry servant, which was called porridge. 13. He is neither inclined to work nor to play. 14. Alarmed by the absence of the children, the town bell was rung.

**III. Written Composition.**—1. From your plan or outline write the story of the Discovery of the Pacific Ocean.

2. Similarly, tell of one of the following: 1. The Discovery of America. 2. Of the Hudson. 3. Of the Mississippi. 4. Of Lake Erie.

3. Tell the story of the life of one of the following: 1. The Norsemen. 2. Fernando Magellan. 3. Francis Drake, or Humphrey Gilbert, or Walter Raleigh. 4. Hernando Cortes. 5. Hendrik Hudson. 6. De Soto. 7. Livingstone. 8. Stanley.

## LESSON LIII.

**I. Oral Composition.**—Expansion of historical narrative. Theme: The First Settlement of the English in New England.

In 1620 a small group of religious exiles resolved to make their home in the New World. Forty-one families embarked at Plymouth on the *Mayflower*, a vessel of 180 tons, and landed on the bleak coast of Massachusetts at a spot they named Plymouth Rock. They struggled against climate, sickness, famine, Indians, and their faith and industry ultimately prevailed. They led and made the way for the settlement of New England, and their memory is honored under the name of the Pilgrim Fathers.

1. What drove the Pilgrims into exile? What were their hopes in turning for a home to the New World? Depict the scene of their landing—(1) ocean and coast; (2) storm of ocean and forest. Tell the feelings of the exiles as they viewed the scene. What different people were there among the Pilgrims? What was their common purpose? What was there great and heroic in their enterprise?

Mrs. Hemans's "Landing of the Pilgrim Fathers" may, with advantage, be read and discussed.

**II. Elements of Style.—Choice of Words.—Nouns Concrete and Abstract.** Nouns may represent individual things—wave, coast, woods, sky; England, God. Such nouns are called **concrete nouns**. But we may find something common to several of these objects, or something common to objects very much unlike. We can speak of the *strength* of the wave or of America, the

*distance* of the coast or of home, the *fame* of the Pilgrim Fathers or of Greece, the *freedom* of the eagle or of the exile. Such nouns represent some *idea of quality, relation, condition*, that is thought of for itself, apart from (*abstracted from*) the individual object. They are called **abstract nouns**.

EXERCISE 1.—Point out the kinds of nouns—concrete or abstract—in the following. Tell why you so class each:

1. Sweet are the uses of adversity.
2. June reared the bunch of flowers you carry.
3. The quality of mercy is not strained. It droppeth as the gentle rain from heaven.
4. Away went Gilpin, and away went the post-boy at his heels.
5. Yon sun that sets upon the sea, we follow in his flight.
6. Down went the *Royal George* with all her crew complete.
7. Pride that dines on vanity sups on content.
8. Our old homestead (the house was very old for a new country, having been built about the time that the Prince of Orange drove out James the Second) nestled under a long range of hills which stretched far off to the west.

### III. Written Composition.—1. Write about the Landing of the Pilgrims.

Develop into a paragraph each of the following: (1) The hopes and fears and resolutions of the Pilgrim Fathers at starting; and (2) the welcome they found in the wilderness at landing; (3) their struggle for existence; (4) their final success and influence and renown. Review what you write with regard to the principles of narration.

2. Write a similar theme on one of the following: 1. The First Settlement of the English in Virginia. 2. Of the Dutch on Manhattan Island. 3. The Founding of New Orleans.

3. Tell of the first settlement of the place in which you live.

## LESSON LIV.

**I. Oral Composition.**—Development exercises in historical narrative. Expand the following theme:

## THE FALL OF THE BASTILE.

The Bastile was a fortress flanking the gate of Saint Antoine in Paris. It was begun in 1369 as part of the fortification of the city, but was employed from very early times for the custody of state prisoners, and ultimately became more of a prison than a fortress. To the people of Paris it stood for the despotic power of the King. It was attacked by them at the beginning of the French Revolution, and after a vigorous resistance, was taken and razed to the ground, July 14, 1789.

**II. Elements of Style.—Choice of Words.—Concreteness in Writing.** Study the difference between concrete and abstract nouns. In general, writers prefer concrete nouns to abstract, because the concrete noun signifies a definite, familiar image. Compare the force in the two ways of saying:

Time passes. The clock ticks on, hour after hour.

The people *wild with excitement* crowd about the Bastile. A *fire-maelstrom* lashes round the Bastile.

I will not give you *any compensation* (a *shilling*).

He was a man *of truth* (*true as steel*).

For the sake of the vivid image we seek to strengthen, by using concrete nouns, ideas that would remain vague if expressed by abstract nouns or adjectives or adverbs.

*Blood flows* (*i. e.*, men were wounded).

They dashed on, *keen and swift as blood-hounds*.

His cheek was *like the berry*. He flew *like an arrow*.



**EXERCISE 1.**—Point out the advantage of style got by using concreteness in each of the following: 1. He got into difficulties as children fall into puddles. 2. Kind hearts are more than coronets. 3. Care killed the cat. 4. Too many cooks spoil the broth. 5. The harbor was crowded with masts. 6. True freedom is to share all the chains our brothers wear. 7. He that can rule his tongue shall live without strife. 8. The ship has sprung a leak. All hands to the pumps. 9. Penny-wise and pound foolish.

**III. Written Composition.**—1. Tell the story of the Fall of the Bastile.

2. Tell the story of some incident of historic bravery in American history, such as: 1. The Boston Tea Party. 2. Washington Crossing the Delaware. 3. The Capture of Stony Point. 4. Valley Forge. 5. The Fight of the *Constitution* and the *Guerrière*. 6. The Fight of the *Monitor* and the *Merrimac*.

## LESSON LV.



*"Nathan Hale." Statue by F. MacMonnies.  
In City Hall Square, New York. Photograph.*

**I. Oral Composition.**—Study the story of:

NATHAN HALE.

In 1776 Washington was endeavoring to capture the city of New York from the British. He needed to know the plans of his opponent, General Howe, and to have maps of the shores of the Hudson and the Sound. Among the local troops under his command was a small body of irregulars known as Knowlton's Rangers.

Washington asked Knowlton to call his officers together, to tell them of the desperate state of affairs, and to ask for a volunteer. A common spy could not do the work, for it

required a man who understood military plans and could make drawings. No one responded to the first appeal. Men who had no fear of death recoiled from the dishonor of a spy's fate. As Knowlton was urging them further, Nathan Hale entered and at once undertook the task. Any service done for one's country, he said, was noble.

Hale was a Connecticut man, born in Coventry, 1755, and educated at Yale. He was a man of fine physique, six feet high, broad-chested, and athletic. On the breaking out of war he had been given a commission, and was one of the ablest officers of Knowlton's Rangers.

Hale received his last instructions from Washington, and, disguised as a school-master, he crossed from Harlem Heights to Long Island. For two weeks he was within the enemy's lines and made plans of all their defences. His work done, he was staying at a small tavern on the shore waiting for the boat which would take him to safety. In his shoes were the drawings with full notes in Latin. But a Tory, a man said to be of his own kin, recognized him. The man went out, and a few minutes later word was brought Hale that a boat was approaching. He dashed out to meet it, and shouted greetings to his friends, as he thought—but found muskets levelled at his breast.

He was carried to the head-quarters of General Howe, who was amazed, as the memoranda were spread out before him, at the extent and audacity of the prisoner's work. Hale made no secret of his name, rank, and errand, and there was no choice for Howe but to sentence him to the spy's fate, to be hanged.

Early next morning Hale stood on a ladder leaned against a tree. A rope was about his neck; the end of the

rope was about to be thrown over a limb of the tree. The Provost Marshal asked him for a confession. Hale answered: "I only regret that I have but one life to give for my country." "Swing the rebel off!" was the command, and in a moment all was over.

The Provost Marshal had been unnecessarily cruel to the prisoner, and had destroyed the letters Hale had written to his friends, so that, as he said, "The rebels should never know they had a man who could die with such firmness." But Hale's dying speech was heard by a generous young British officer, Captain Montessoro. Sent with flag of truce to announce the execution, Montessoro repeated the words to Captain Hull of the American forces. Such words can never die, and the memory of such men as Hale is immortal.

There is a poem on Nathan Hale, written by F. M. Finch. The statue in City Hall Park, New York, is by Frederick MacMonnies, and was unveiled November 25, 1893.

1. Draw up a general plan of Manhattan Island and its surroundings. Place the scenes of the story.

2. Tell how Washington was perplexed. How could a spy help him? What is disgraceful in a spy's work? Why did Hale volunteer? Depict the scene of his capture—of his death. What redeemed the dishonor of his death? Repeat, from memory, his dying words.

3. Discuss the words and phrases: 1. opponent. 2. irregulars. 3. rangers. 4. state of affairs. 5. appeal. 6. physique. 7. commission. 8. the enemy's lines. 9. taken to safety. 10. head-quarters. 11. flag of truce.

4. Why are the details of Hale's early life not put first in the story? What is strikingly interesting in the elements of his story? Point out the direct quotations in the story and show their value.

5. Draw up a topical outline of the story, giving a title to each paragraph of the story.

**II. Elements of Style.—Concord or Agreement.**  
(Continued from Lesson L, p. 200.) When a pronoun takes the place of a noun, the pronoun assumes the person and number of the noun, and the verb agrees with it.

The man who *has* no fear of death shuns a spy's doom.

Men who *have* no fear of death shun a spy's doom.

I that *speak* to thee am he.

He who *speaks* to you is your brother.

When the subject is compound and connected with *either . . . or, neither . . . nor*, the verb usually agrees with the subject next it.

Neither the little gray rabbit nor the little gray fox *is* found in my locality.

The pronoun *you* is used both as singular and plural, but it takes a plural verb. We say even of one person:

*Were* you (not *was* you) there? You *were* there.

NOTE.—Collective nouns—such as crowd, army, congregation, number—take the verb in the singular or in the plural; the former if the collective idea is uppermost, the latter if the individuals making up the body are thought of.

Concord is found also with certain adjectives that change for number. We must make such adjectives agree with their nouns.

*This* industry—*these* industries. *That* woman—*those* women.

Sugar-maples are *that kind* of tree. *This* sort of pens.

NOTE.—Be careful also to say: that sort of man, this kind of tree, etc.—not that sort of a man.

**EXERCISE I.**—Correct the following. Show the reason for the correction, whether it is for agreement or government: 1. Neither he nor his father were there. 2. No

nation but ourselves have equally succeeded in both forms of the highest poetry—epic and tragic. 3. Neither man nor beast do their best work when starving. 4. One should always watch their purse when they are travelling. 5. If it don't rain we shall have a picnic to-day. 6. When a thing or a man are wanted, they generally appear. 7. Each of the doors are painted a dark green. 8. Fear or exhaustion have paralyzed him. 9. The valuable library, together with the mahogany dining-room set, were left to the oldest daughter. 10. The wealth of the many make a very great show in statistics. 11. Seated on an upright tombstone, close to him, was a strange unearthly figure whom Gabriel felt at once was no being of this world. 12. Everybody had been busy and had been useful in their way. 13. Thou Nature, partial Nature, I arraign. 14. Three colonies was a great loss for the nation to sustain. 15. The congregation was free to change their mind. 16. Everybody knows their own business best.

**III. Written Composition.**—1. Write the story of Nathan Hale. If you have visited the scene of his death, describe it and recall the story. Or, describe his monument and tell his story.

2. Tell, briefly, the story of any other heroic life in American history.

3. Tell, briefly, the story of the life and explorations of one of the following: 1. Sebastian Cabot. 2. Jacques Cartier. 3. Samuel de Champlain. 4. Count Frontenac.

4. Tell the story of the life and work of some one eminent in American industry: 1. John Jacob Astor. 2. Robert Fulton. 3. Elias Howe. 4. Thomas Edison.

## CHAPTER IX.—DESCRIPTION.

### LESSON LVI.

#### I. Oral Composition.—The Settlement of the Frontier.



*"The Home of the Pioneer." Photograph by E. J. Rowley.*

While I was meditating on the great process of Nature, which employs thousands of years in rendering the earth habitable, a new spectacle excited my curiosity; this was the work of a single man who, in the space of a year, had cut down several acres of forest and had built himself a

house in the middle of a pretty extensive territory he had already cleared.

Any man who is able to procure a capital of twenty-five pounds sterling, and who has strength and inclination to work, may go into the woods and purchase a portion of land. There he leads a cow, some pigs, and a couple of horses of no great value. To these provisions he adds a store of flour and cider.

He begins by felling all the smaller trees. These and the smaller branches of the large ones he makes use of as fences to the first field he wishes to clear. He next boldly attacks those immense oaks, or pines, which one would take for the ancient lords of the territory he is usurping. He strips them of their bark or lays them open all around with his axe. These trees, mortally wounded, are the next spring robbed of their honors; their leaves no longer spring, their branches fall, and the trunk becomes a hideous skeleton. This trunk still seems to brave the efforts of the new colonist, but where there are the smallest chinks or crevices he surrounds it with fire, and the flames consume what the steel was not able to destroy.

When the ground is cleared the air and the sun begin to work upon that earth formed of decayed vegetation, the grass grows rapidly; there is pasturage for the cattle the very first year; and a piece of ground tilled yields the enormous increase of twenty or thirty fold.

At the end of two years the planter has enough to live on and even send some articles to market. At the end of four or five years he has completed the payment of his land, and finds himself a comfortable farmer. Then his dwelling, which at first was no better than a large hut



formed by a square of the trunks of trees placed one upon another, with the intervals filled by mud, changes into a handsome wooden house.

Such are the means by which North America, which a hundred years ago was nothing but a vast forest, is peopled with millions of inhabitants.

—Adapted from “Travels in North America in the Years 1780, 1781, and 1782.”  
By the Marquis FRANÇOIS JEAN DE CHASTELLUX.

1. Give other suitable titles to the passage. What part of the description is told in the first paragraph? What in the second? the third? the fourth? the fifth? the sixth?
2. Imagine you were the settler. Tell how you would go about making a home in the wilderness.
3. Point out instances of concreteness in the description—the choice of one typical case of settlement to show the manner of it all—and the concrete details that are used in describing the settler’s work.
4. Draw up a topical outline on the theme.

**II. Elements of Style.—Choice of Words.—Simple Words.** Some people think that to write well they must use long and difficult words. They are mistaken. The finest passages in the Bible and Burns and Wordsworth are written in words familiar to any child. Do not seek after pretentious words. Prefer the short familiar word to the long learned one.

**EXERCISE I.**—Study the following words in “The Settlement of the Frontier” and see what determines the choice made by the author: 1. The work of a single *man*—*person*—*individual*. 2. He had built himself a *house*—*edifice*—*residence*—*domicile*. 3. There he *leads*—*conducts* a cow.

4. *To* these provisions he *adds—augments with*. 5. He *begins—commences*. 6. He makes use of as *fences—enclosures*. 7. At the *end—completion* of two years. 8. The planter has enough to *live on—subsist on*.

But the longer words have a use, sometimes, to express a special meaning. The choice of words depends greatly on the sense of the passage.

EXERCISE 2.—Compare, as to choice of words: 1. While I was *meditating—thinking*. 2. The new earth is formed of *vegetation—leaves*. 3. The *great—enormous* increase. 4. His *dwelling—house—home* changes into a handsome house. 5. Millions of *inhabitants—people—citizens*.

EXERCISE 3.—Tell which word in the italicized groups it is better to use: 1. A *lazy—indolent* sheep thinks its wool *heavy—ponderous*. 2. John has a birthday *party—celebration* next week. 3. Our friends have *located—settled* in town. 4. He has *hard—difficult work—employment* who has nothing to do. 5. He invited us to a *treat—celebration* at his *home—house—mansion—residence*. 6. The Lord Mayor's *banquet—dinner* was the *talk—conversation* of the town. 7. The wren is *saucy—impertinent—impudent* and he has a tongue in his head that can *surpass—outwag* any other tongue known to me. 8. *At last—eventually* he said to them *bravely—courageously*, "I *wish—desire—prefer* now to *go back—return* to mother." 9. There sits a *big—great—monstrous* cat upon a window-sill, a very *fat—plump—corpulent* cat, *gazing at—contemplating* this *passing—transitory* world. 10. It was a storm indeed. It seemed as if the hills were giants, and were throwing *big—great—monstrous* handfuls of snow at one another in their *grand—huge—enormous* sport.

**III. Written Composition.**—1. Tell the story of the Pioneers in any State of the Union.

2. If you have heard your grandfather or any one else tell of his experience in the early days of the settlement of the State you live in, write out the story told you.

3. Tell how the Log-hut of the Pioneers was built.

4. Breaking the Prairie: The First Experiences of a Settler in one of the Prairie States.

5. Tell, by letter, of a visit to a ranch in the West.

6. Tell the story of Daniel Boone.

7. Describe the Wilderness Road. (See Theodore Roosevelt's "Winning of the West.")

## LESSON LVII.

**I. Oral Composition.**—The development of a theme:—  
A Maple-Sugar Camp.

**II. Elements of Style.—Verb Forms.** The verb varies to tell the time or completedness of the action or state it asserts.

My thoughts *turn*, or *are turning* (*present*). My thoughts *turned* (*past*). My thoughts *have turned* (*present perfect*).

I *begin* (*present*). I *began* (*past*). I *have begun* (*present perfect*).

These forms of the verb to express time are termed **tenses of the verb**. Verbs make their tenses according to two main forms of conjugation.

1. There is the **strong conjugation**. Some verbs make their parts by **internal change of vowel**. Such verbs are **strong verbs**.

<i>Present.</i>	<i>Past.</i>	<i>Perf. Part.</i>	<i>Present.</i>	<i>Past.</i>	<i>Perf. Part.</i>
begin	began	begun	break	broke	broken
write	wrote	written	give	gave	given
sing	sang	sung	blow	blew	blown
see	saw	seen	lie	lay	lain

NOTE 1.—The perfect participle sometimes shows the old inflection *-en*.

NOTE 2.—“To go” forms its past tense from “to wend”—go, *went*, gone.

2. There is the **weak conjugation**. Some verbs make their parts by the addition of an inflection *-(e)d*. Such verbs are **weak verbs**.

<i>Present.</i>	<i>Past.</i>	<i>Perf. Part.</i>	<i>Present.</i>	<i>Past.</i>	<i>Perf. Part.</i>
float	floated	floated	finish	finished	finished
love	loved	loved	ask	asked	asked
lay	laid	laid			

NOTE 1.—This *-ed* may be modified in pronunciation and writing to *t*—pass, past, past.

NOTE 2.—Some weak verbs end in *-d*, which becomes *t*; some which end in *-t* remain unchanged:

send, sent, sent.      cut, cut, cut.      shut, shut, shut.

NOTE 3.—The addition of *-ed* brings about, in some weak verbs, a slight change in the vowel:

flee, fled, fled.      tell, told, told.

This does not change the class they belong to.

**EXERCISE I.**—Discuss the forms of the verbs in “The Settlement of the Frontier” as strong or weak.

### III. Written Composition.—I. Maple-Sugar Making.

2. Tell how the Indians built their canoes. Or, reproduce the story of Hiawatha’s Canoe. (See Longfellow’s “Hiawatha”—*Hiawatha’s Sailing*.)

3. Tell how the Indians made their weapons, or their clothes.

4. Tell the story of an Indian raid.

5. Describe a visit to an Indian reservation.

## LESSON LVIII.

**I. Oral Composition.**—Logging in the Backwoods.

In the spring, when the ice begins to melt and swell the streams, the logs must be floated down to the mill, or to the "boom" on the freshets. Now the "drive" begins, and the trip down the stream is always full of incident, danger, and excitement. A huge mass of logs and ice is sent hurrying down the river and the drivers follow it, directing the floating mass and keeping it in hand. Armed with long pike poles, having a straight or curved prong at the end, the drivers try to keep the logs in motion by pushing and prodding. If one log should happen to catch on a projection of rock, where the river narrows, it is likely to cause a "jam," and that is what the men fear most.

Over there the whole drive of logs comes upon a gorge. Every moment adds to the difficulty and danger, the heavy mass becomes firm and rigid, and as thousands of logs from "up-stream" continue to float down, there seems no likelihood of breaking the jam right away. It is a lively scene; the bold fellows jumping, plunging, wading, slipping, leaping from log to log, crossing chasms in the swaying mass. Of course the objective point is to free the imprisoned log or logs that hold the others back.

One driver, more active and daring than his fellows, reaches the "king-pin" of the jam; he succeeds in loosening its hold on the rocks, and, turning, flies for his life. What a sound! What a sight! The jam breaks with a

noise like thunder and starts with a jump. There is an upheaval and an uplifting of logs as if thrown by an earthquake. What was once seemingly a solid mass is now alive and writhing. Huge sticks of timber are thrown into the air as if by giants at play; they roll over and over, turning and squirming, grinding and crashing. The roar of the sweeping flood and the pounding of logs are deafening.

The men who do the driving take their lives in their hands almost every hour of the day, and sometimes a misstep on a slippery log throws some poor fellow into a gap, and he disappears into the river before the eyes of his comrades, willing, but helpless, to rescue him. They are as bold and fearless a lot of fellows as one could find the world over: their work calls for the agility of a ballet-dancer and the nerve of a tight-rope walker. But the exposure and hardship of the life are enough to break down the hardiest constitution, and it is not surprising to hear that the men are not, as a rule, long-lived.

—From "The English Illustrated Magazine," by permission of the publishers, The Central Publishing Co., London, England.

Duncan Campbell Scott's "At the Cedars" may, with advantage, be read to the class. See "Songs of the Great Dominion."

1. What is the topic of the whole passage? What is the topic sentence of the whole passage? Where is it? Why is it there? What is the topic sentence of the second paragraph? of the third? of the fourth? What is the sequence in which the description is told? Follow it through. What is the climax of interest in the story?

2. See, vividly, each of the following—visualize each—and tell what (1) a saw-log is, (2) a "boom," (3) a freshet,

(4) a "drive," (5) a "jam," (6) a gorge, (7) breaking the "jam."

## II. Elements of Style.—Verb Forms. (Continued.)

Errors in the use of verb forms arise:

(1) By confusing the class to which the verb belongs. Verbs sometimes wrongly classed and conjugated are:

<i>Present.</i>	<i>Past.</i>	<i>Perfect.</i>
I know.	I knew.	I have known (not <i>knowed</i> ).
I dive.	I dived (not <i>dove</i> )	I have dived (not <i>dove</i> ).
I lie.	I lay (not <i>laid</i> ).	I have lain (not <i>laid</i> ).
I beat.	I beat (not <i>bet</i> ).	I have beat (en).
It swells.	it swelled (not <i>swoll</i> ).	it has swelled (or is swollen).

(2) By confusing the parts of the conjugation. Parts of verbs so confused are:

<i>Present.</i>	<i>Past.</i>	<i>Perfect.</i>
I see.	I saw (not <i>seen</i> ).	I have seen (not <i>saw</i> ).
I go.	I went.	I have gone (not <i>went</i> ).
I come.	I came (not <i>come</i> ).	I have come (not <i>came</i> ).
I drink.	I drank.	I have drunk (not <i>drank</i> ).
I sit.	I sat (not <i>set</i> ).	I have sat (not <i>set</i> ).
I sing.	I sang.	I have sung (not <i>sang</i> ).

If pupils make errors such as these, there should be oral class drill on short sentences containing the right form.

EXERCISE 1.—Study the tense forms of the verb in "Logging in the Backwoods."

EXERCISE 2.—Say which form you prefer in each of the following, and why you prefer it: 1. He has *went*—*gone* on a long journey. 2. The boys *come*—*came* home for Christmas. 3. I *seen*—*saw* the first locomotive which came into this town. 4. She had *sung*—*sang* twice and bowed gracefully to the audience. 5. The sailor had

*drank—drunk* more than was good for him. 6. Let us *sit—set* down on the grass and eat our lunch. 7. He has *set—sat* steadily at his desk all day, and has not *come—came* home yet. 8. I found the rake *laying—lying* on the ground. 9. The wintry sun *lay—laid* late abed. 10. We built a fire and *lay—laid* down our loads, ate our supper, and *lay—laid* down to sleep. 11. Few people are living there who have not *seen—saw* better days. 12. "There, now," said Mrs. Gamp, "I *knowed—knew* you'd forget the cucumber." 13. He has not *sat—set* in the seat of the scornful. 14. He has never *knew—known* what it is to have a mother.

**III. Written Composition.—1.** Tell the story of Logging in the Backwoods.

Study this plan: Topic sentence.—1. The cutting of the logs and hauling to the stream; their destination; the spring; the swelling of the streams; the "drive" begins; the work of the "drivers."

Topic sentence.—The great difficulty—the "jam"; how it comes about; what must be done to break it; how it is done; the dangers; the result.

Topic sentence.—The kind of men lumbermen must be; the life they lead; its effect on them.

2. Tell, by means of a letter to a friend, of a visit to one of the following: 1. A Lumberman's Camp. 2. A Fishing Village. 3. A Coal-Mine at ———; or Life in the Mines.

4. The Oil (or Gas, or Salt) Wells at ———. 5. The Foundry at ———. 6. The Blast Furnace at ———. 7. The Ship-Yard at ———. 8. The Brick-Yard at ———.



3. Describe the Discovery of Silver or Gold in any part of the Union.

## LESSON LIX.

### I. Oral Composition.—A Saw-Mill.

Of all my memories of country life, what I remember best in my boyhood is the saw-mill in our little village. The farm I lived on was a mile or two away—it seemed a great distance to a boy of seven or eight—but almost every summer day I would try to get down to the village and its mill.

What a fascination the old mill had for us boys! Within it everything was in motion—moving so mysteriously that the very logs and boards seemed alive. The great wet shining logs kept mounting up into the mill on the “jack”; they seemed like water monsters rising from out their home in the mill-pond. We could see the men look at each log, as curious as we; spring here and there, now seizing their cant-hooks to turn the huge trunk; now driving deep the “dogs” that it might hold firm to its carriage. Again and again there was the sharp whirl of the saw as it sang its way through the log. The forest monster seemed to melt into boards before our eyes. And once cut, the boards moved off this way and that—some to be mere “slabs,” or at most laths and shingles, others to be trimmed, and sorted, and piled in the yard, which we could see below through the wide openings of the mill.

Down in the yard we walked among the tall yellow piles of boards as if we were in streets of city houses. We passed the tracks of little hand-cars—and rode on the cars,

if we got the chance—and the curved siding of the railroad where two or three cars were loading. Everywhere our feet trod upon the yielding sawdust and broken bark. Everywhere was the fragrance of pine—we smelled it out of the fresh sawdust and fresh-cut timber—out of the boom of logs in the mill-pond waiting their turn; the very sunshine over all—sunshine out of the clear blue of the summer sky—baked the boards until they smelt as if fresh from the oven. Then, too, the sun shone out over the mill-pond until the water was “as warm as toast,” and six or seven “swims” a day was a small “coming in” for any small boy.

Perhaps the mill-pond was the best of all, for it gave us the endless fascination of water. It stretched out, dotted here and there with stumps, between low hills. At the farthest end there was the creek that fed its waters, and at the village end the mill and mill-dam. The dam itself was a ceaseless wonder—the depth of water near it, the long, thin wave of water bending ceaselessly over it, and breaking in a little cascade of foam—the little spurting silvery streams jetting out of hole and crevice, all falling down past slippery, green-grown timbers to the stony creek below. The old mill-pond meant fishing, and it would yield to the average boy’s plain hickory pole and earthworms a fair string of perch and sun-fish. Perhaps I should not say string, for it was a small branch, trimmed, except for one twig at the bottom, that carried our proud load homeward. The mill-pond, above all, meant swimming. And swimming in the mill-pond was fraught, to our boyish imaginations, with magnificent dangers. There was the famous “hole” that had no bottom; there were

the parts shunned for the mysterious dangers of "weeds"; there were the depths and current by the mill-dam, ventured on only by the hazardous; there was the tremendous flume, with its water racing off into the vague darkness of the mill, which had a touch of terror and mystery that kept away even the stoutest.

I was only eight years of age when I left the little village forever. They say the mill is no more and the village almost abandoned. But the memories of that village life never vanish. At any time, anywhere, I have only to close my eyes and I see a small boy hurrying down from the farm to the village—to the mill—to the mill-pond. And I know no happier memory than that I was once that happy boy.

**II. Principles of Description.**—Description is the art of presenting to the mind the details or traits of a scene or person so as to present a clear and vivid picture of the thing described. It shows these details not in sequence of time, like narration, but in sequence of space.

Description is founded in part on observation. To describe well, our senses, especially the eye, must be alert for the details of form, color, light, sound, smell, motion. These details must be remembered. Then the mind must be able to see the scene again in memory—to visualize it. Then it must be able to analyze the scene into its parts. Thus we are prepared to write a description.

The descriptive composition falls into the usual parts—Introduction, Body, and Ending. The details must be presented according to a plan that will give **coherence** to the details. Usually the scene is given as it was actually

displayed to the eyes of the writer as he viewed it, standing at one point (the **fixed point of view**), or as he moved about (the **traveller's point of view**). There is need for full detail so that there may be **the necessary development** of the scene, yet whatever is put in should have **significance**. Catch the **salient characteristic** of each part of the description, and put that in. But we should be prosy and prolix and tiresome to put in a great deal of detail that is commonplace. If possible, the description should have some one dominant aspect, tone, or mood like the scene itself—it should have **unity of theme and tone**.

**EXERCISE 1.**—What is the preceding passage about? What parts does it fall into? Give a title to each part. Has each paragraph a good topic sentence?

**EXERCISE 2.**—Point out the plan in which the details are presented. Does the description show coherence? Point out, in each separate detail of the description, what is the salient characteristic selected out of the possible details of the scene. Does the description show selection of detail? Does the description show a well-rounded plan of treatment? Why is it a description rather than a narration?

**III. Written Composition.**—1. Tell the story of what you remember of any old mill—saw-mill or flour-mill.

2. Give a similar description, from your memories and impressions, of a railroad.

3. Describe, using the detail you remember, any creek or river or lake you have come to know well.

4. Describe a farm or a city from your memories of visiting one or the other.

## LESSON LX.

**I. Oral Composition.**—The Scenes of Earlier Days.  
Reading and study of Longfellow's "My Lost Youth."

1. Tell, stanza by stanza, what the writer tells about his boyhood.

2. Show how the principles of description will apply to the poem—(1) the coherence of the details; (2) the fulness of the description; (3) the selection of significant details; (4) the well-rounded plan; and (5) dominant idea and tone of it all.

3. Draw up a topical outline of the description.

**II. Elements of Style.—Choice of Words.—Purity.**  
The language spoken by different classes of people varies as much as the people themselves; but in language, as in life, there is a striving after a common standard of excellence. The accepted standard of our language is the language used by most educated speakers of our own time. Language of this standard is said to be **pure**. From this point of view, people who use (1) dialect words, or provincialisms, or old words found only in books, do not use pure English. People who use (2) slang or vulgar clipped words (ad, gent, exam, etc.) do not use pure English. Those who (3) misuse English words or make errors of grammar do not use pure English. And speakers of pure English (4) prefer the simple word to the pretentious word, and (5) use foreign words very little, avoiding them altogether if they suggest any parade of learning or of social tone. The most available form in which pure English is found is in good modern authors, and reading and mem-

orizing good modern literature will gradually give the pupil a standard of good English and purify his own speech.

EXERCISE 1.—Examine the following sentences, see where each is faulty, and correct the fault: 1. I want to speak again to a party I met last night. 2. The express is liable to be late if the snow keeps falling. 3. Full sleeves are quite the mode this year. 4. Do not trust a verbal message when the matter is important. 5. We are thinking of locating in the town if we can find a suitable house. 6. Those two boys didn't use to be away from school so often. 7. The druggist has a new stock of dry plates. I got some off of him. 8. Such conduct, my dear, is not found in people of *haut ton*. 9. The show at the Opera House was awfully nice. 10. He hadn't ought to charge so much for what he did. 11. In her best clothes she presented a very genteel appearance. 12. When he found he was late he just skedaddled for the train. 13. The writing of ads ranks among regular occupations nowadays. 14. The rule is more honored in the breach than in the observation. 15. I am so afraid that I'll flunk in my exams that I plug away at the books every evening.

EXERCISE 2.—Compare the difference in the style of the language in the preceding exercise and that in Longfellow's "My Lost Youth."

**III. Written Composition.**—1. Describe Longfellow's recollection of the scenes of his boyhood.

2. Following the plan of Longfellow's description, describe your own scenes of childhood.

3. Describe your recollections of Santa Claus.

4. Describe the objects that gave you most pleasure in childhood.

5. 1. My First Knife. 2. My First Pets. 3. My Last Doll. 4. My Snow Man. 5. My First Skates.

6. Choose any similar topic that interests you and write on your chosen subject.

## LESSON LXI.

### I. Oral Composition.—The Blacksmith-shop.



*"Shoeing the Bay Mare." Painting by Landseer.*

1. Study this picture. Note the details of the scene—shop, blacksmith, tools, materials, customer's horse, operations. Note the colors and sounds of the scene. Think of the value of the blacksmith's work to the people he

lives among. Then think out a plan, and draw up a topical outline of a description of a blacksmith-shop.

2. Read Longfellow's poem, "The Village Blacksmith."

3. Draw up a topical outline of a visit to a blacksmith's.

**II. Elements of Style.—Choice of Words.—Precision.** Words must be used with their precise meanings.

1. Often several words have a more or less common meaning—hence are called **synonyms**—but they have shades of differences that must be observed. Study the differences, for example, between:

admiration, respect, love, esteem, veneration	old, ancient, antique, antiquated, aged, venerable
alert, brisk, nimble, quick, active	persuade, convince, influence, induce
allude, mention	
annual, perennial	risk, danger, peril, hazard
balance, rest, remainder	seeming, apparent, evident, obvious
between, among	
blame, censure, condemnation	severe, harsh, unyielding, stern
centre, middle	unhappiness, sorrow, grief, anguish, misery
character, reputation	
gale, storm, tempest, hurricane, blizzard	workman, artisan, smith, mechanic, machinist, operator, employee
know, understand, perceive	

2. Often words have a similarity in sound, but differ greatly in use and meaning: lie, lay; sit, set; rise, raise; effect, affect.

**EXERCISE 1.**—(Oral.) Exercise on the synonyms given above.

**EXERCISE 2.**—(Oral.) Study groups of words of similar meaning suggested by the class. Compose appropriate sentences illustrating their uses.



**III. Written Composition.**—1. On the basis of the study of the Blacksmith-shop, describe one.

If you have any personal associations, add them.

2. Make a similar study of a carpenter's shop.
3. Make a similar study of the school-room.

Take a significant moment for your picture—suppose the school at work—silent—what do you see that is characteristic?—heads bent forward, intent looks, tense faces, etc., pens or pencils moving, pages turning; note differences in scholars—the earnest and the lazy, etc. What do you hear?—scratching of pens, rustling of pages, whispering, noises without in the yard, on the street, etc. What general feeling do you get from watching such a scene? Add, if you wish, the immediate contrast of recess or dismissal.

## LESSON LXII.

### I. Oral Composition.—The Books of My Boyhood.

At last I entered upon the highest form of the dame's school. All the while the process of acquiring learning had been a dark one, when at once my mind awoke to the meaning of the most delightful of all narratives—the story of Joseph. Was there ever such a discovery made before? I actually found out for myself that the art of reading is the art of finding stories in books; and from that moment reading became one of the most delightful of my amusements.

I began by getting into a corner on the dismissal of the school, and there conning over to myself the new-found story of Joseph; nor did one perusal serve; the other Scripture stories followed—in especial, the story of Samson and the Philistines, of David and Goliath, of the prophets Elijah and Elisha; and after these came the New Testament stories and parables.

Assisted by my uncles, too, I began to collect a library

in a box of birch-bark about nine inches square, which I found quite large enough to contain a great many immortal works—"Jack, the Giant-Killer," and "Jack and the Bean-Stalk," and the "Yellow Dwarf," and "Blue-beard," and "Sindbad the Sailor," and "Beauty and the Beast," and "Aladdin and the Wonderful Lamp," with several others of resembling character.

Old Homer wrote admirably for little folks, especially in the *Odyssey*; a copy of which, in the only true translation extant—for, judging from its surpassing interest and the wrath of critics such I hold that of Pope to be—I found in the house of a neighbor. Next came the *Iliad*. With what power, and at how early an age, true genius impresses! I saw, even at this immature period, that no other writer could cast a javelin with half the force of Homer. The missiles went whizzing athwart his pages; and I could see the momentary gleam of the steel ere it buried itself deep in brass and bull-hide.

I next succeeded in discovering for myself a child's book, of not less interest than even the *Iliad*, which might, I was told, be read on Sabbaths, in a magnificent old edition of "The Pilgrim's Progress," printed on coarse, whity-brown paper, and charged with numerous wood-cuts, each of which occupied an entire page, that, on principles of economy, bore letter-press on the other side. And such delightful prints as they are! It must have been some such volume that sat for its portrait to Wordsworth, and which he so exquisitely describes as:—

"Profuse in garniture of wooden cuts,  
Strange and uncouth; dire faces, figures dire,  
Sharp-knee'd, sharp-elbow'd, and lean-ankled too,

With long and ghastly shanks—forms which, once seen,  
Could never be forgotten."

I quitted the dame's school at the end of the first twelve-month, after mastering that grand acquirement of my life—the art of holding converse with books.

—By HUGH MILLER. From "My Schools and School Masters, or The Story of My Education."

1. Discuss (1) this account of learning to read; (2) the favorite books of childhood; (3) the plan of this account.

2. Tell about the first story you read.

**II. Elements of Style.—Number of Words.—Conciseness.** One great virtue in speech is conciseness—saying all we need to say as briefly as it can be said. If we say more than we need to say, we are **prolix**. If we use more words than we need in saying it, we are **verbose**.

To be concise we must realize clearly what is to be said, and say that in words that are straightforward and few. Make every sentence have a point. Guard against unnecessary words. Study the means of condensation.

**Means of Conciseness.—1.** Use expressive words instead of circumlocutions. Compare the gain in conciseness in:

*The thing he threw* went hissing through the air. *The missile* went. . . .

They appointed the Prince of Wales *to act in the King's place*.

They appointed the Prince of Wales *Regent*.

*The men and women working in the factories* went on strike.

*The operatives* struck.

It was so hot *we could scarcely breathe*. The heat was *stifling*.

**EXERCISE 1.**—Express the italicized parts more concisely: 1. There was once a shoemaker *who worked hard and was honest*. 2. The house stood on the cliff *where the*

*winds blew.* 3. A dog *that has no friend* is a creature *that calls for our pity.* 4. He who plants a tree conveys a benefit *that lasts forever.* 5. The lighthouse stands on a *headland which is almost surrounded by the sea.* 6. You and I are past the days *in which we danced.* 7. He is a man *who always says what he believes to be true.* 8. Clean that machine *without delay and in a thorough manner.* 9. The song and game birds lay eggs *that come to a point.* 10. The words of the great poets are *such as cannot die.*

2. Strike out unnecessary detail of fact or verbosity of expression. Compare:

"I have discovered my friend Copperfield," said Mr. Micawber, "not in solitude, but partaking of a social meal in company with a widow lady and one who is apparently her offspring." with—

"I found my friend Copperfield dining with a widow and her son."

EXERCISE 2.—Substitute single words for the circumlocutions in the following: 1. The children were born on farms that lay near each other. 2. There they lived until the closing period of life. 3. What does this amount to, all the amounts being put together? 4. The boy felt a sudden sense of danger when he saw the one who was to contend against him appear. 5. People of other countries cannot vote here unless they have had the rights of citizenship conferred upon them. 6. The mustard and the daisy are plants that complete their life in a year. 7. To remove the contents from the can cut along the line marked. 8. They pushed the boat into the water and soon left behind the island, surrounded with rocky shores. 9. He made his home in the outskirts of the city where the view of the country pleased him.

3. Use figures of speech. They can convey much meaning in a brief, picturesque way. See p. 245. Study brevity as shown in proverbs.

Make hay while the sun shines. Hard words break no bones.

**EXERCISE 3.**—Show, by explaining the full meaning, the conciseness of the following: 1. Love me, love my dog. 2. Handsome is that handsome does. 3. It is a long lane that has no turning. 4. Soft words butter no parsnips. 5. Misery loves company. 6. As the twig is bent the tree is inclined. 7. A wise son maketh a glad father. 8. It never rains but it pours. 9. Penny wise, pound foolish.

**III. Written Composition.**—1. Describe Hugh Miller learning to read and tell about his favorite books.

2. Tell about the first books you read for pleasure.

3. Tell how you first began to take pleasure in animals or in nature.

4. Tell about the tricks of kittens.



"Kittens." Photograph by E. J. Rowley.

## LESSON LXIII.

**I. Oral Composition.**—The Boy in the Country.

*"The Harvest Field." ("Apple Jack.") By  
Otto Stark.*

## THE BAREFOOT BOY.

O for boyhood's time of June,  
Crowding years in one brief moon,  
When all things I heard or saw,  
Me, their master, waited for.  
I was rich in flowers and trees,  
Humming-birds and honey-bees;  
For my sport the squirrel played,  
Plied the snouted mole his spade;  
For my taste the blackberry cone  
Purpled over hedge and stone;

Laughed the brook for my delight  
Through the day and through the night,  
Whispering at the garden wall,  
Talked with me from fall to fall;  
Mine the sand-rimmed pickerel pond,  
Mine the walnut slopes beyond,  
Mine on bending orchard trees,  
Apples of Hesperides!  
Still as my horizon grew,  
Larger grew my riches too:  
All the world I saw or knew  
Seemed a complex Chinese toy,  
Fashioned for a barefoot boy.  
O for festal dainties spread,  
Like my bowl of milk and bread,—  
Pewter spoon and bowl of wood,  
On the door-stone, gray and rude!  
O'er me like a regal tent,  
Cloudy-ribbed, the sunset bent,  
Purple-curtained, fringed with gold,  
Looped in many a wind-swung fold;  
While for music came the play  
Of the pied frogs' orchestra;  
And, to light the noisy choir,  
Lit the fly his lamp of fire.  
I was monarch: pomp and joy  
Waited on the barefoot boy!

—By JOHN GREENLEAF WHITTIER.

1. Draw up, from the preceding, a plan or topical outline of a composition on the Boy in the Country.

2. Review the poem to see (1) if it has a well-rounded scheme of introduction, body, and ending; (2) if it has an orderly arrangement of details giving coherence; (3) if the details are significant and interesting; (4) if there is a growth of interest to the end.

3. State, point by point, what the city boy can say of his life.

**II. Elements of Style.—Figures of Speech.** Frequently writers seek for expressions more picturesque or more emphatic than a plain statement, and use a device of style known as a **figure of speech**. The figure of speech is not a plain literal expression. When we say—

The brook *laughed*.—

or,

The fire-fly *lit his lamp*.—

or,

You can't *put old heads on young shoulders*.—

or,

He was a fine old English gentleman, his face *as red as a rose*, his hand *as hard as a table*, and his back *as broad as a bullock's*.—

there is no intention of taking the words in their literal, matter-of-fact meaning. They are variations from literal expression for the sake of greater effect. They have enough of truth in them to be accepted for truth, but they present that truth in a simpler, more striking, more picturesque way than it would be presented by the literal expression. Such expressions are figures of speech.

**EXERCISE 1.**—Study the effect of the literal expression of the thoughts stated here figuratively: 1. That boy can run like a deer. 2. Now we are out of the frying-pan into the fire. 3. Accept a thousand thanks for your kindness. 4. It is an ill wind that blows no man good. 5. That man was a burning and a shining light. 6. Columbia, the gem of the ocean. 7. He that toucheth pitch shall be defiled therewith. 8. When you return good for evil you heap coals of fire upon the wrong-doer. 9. Man proposes; God



disposes. 10. Young blood must have its fling, lad, and every dog his day. 11. Washington was the Father of his Country; Wellington, the Iron Duke; Napoleon, the Man of Destiny.

**I. Figures Founded on Contrast.**—Just as we print black letters on white paper, so we can put a mental contrast beside the thought to intensify its force. Note the contrast and its effect in—

United we stand; divided, we fall.

Do noble deeds, not dream them all day long.

This figure is called **antithesis** or **contrast**.

**II. Figures of Resemblance.**—Another class of figures depends on *resemblance*.

1. The resemblance is expressed by words of comparison:

The world seemed a Chinese toy.

They were all at work, *busy as bees* and *happy as crickets*.

Edinburgh seems to sit crowned with her castle *like a very queen of romance*.

I wandered *lonely as a cloud*.

This is called **simile** (*sim' i le*).

2. Or, the resemblance is implied:

I was monarch: pomp and joy

Waited on the barefoot boy!

The *meteor* flag of England. Cromwell's *Ironsides*.

At Aerschot *up leaped* of a sudden the sun.

The rank is but *the guinea's stamp*,

The man's *the gowd* (gold) for a' that.

This is called **metaphor** (*met' ah for*).

3. When the thing compared is treated as a person, this special metaphor is called **personification**.

Can *Flattery* soothe the dull, cold ear of *Death*?

4. When the thing personified is addressed, it is **apostrophe** (*ah pos' trō jē*).

Ye banks and braes o' Bonnie Doon!

EXERCISE 2.—Point out the figurative expressions in the following. State the idea they convey. Show how the figure makes the expression of the thought simpler, or more forcible or picturesque than the literal: 1. All we, like sheep, have gone astray. 2. You are a rolling stone that gathers no moss. 3. It matters not to have been born in a duck-yard, if one has been hatched from a swan's egg. 4. Twilight is the sweetest, ripest hour of the day. 5. Venice sat in state, throned on her hundred isles. 6. Walk by the light of experience. 7. October's gold is dim. 8. The desert shall rejoice and blossom as the rose. 9. The mountains look on Marathon and Marathon looks on the sea. 10. Those green-robed senators of mighty woods, tall oaks. 11. Death loves a shining mark. 12. Sleep and his brother Death. 13. It is better to dwell in the corner of the housetop than with a brawling woman and in a wide house. 14. A great empire and little minds go ill together. 15. Generosity is catching.

16. I a light canoe will build me  
That shall float upon the river  
Like a yellow leaf in Autumn.

17. O sweet and far, from cliff and scar (steep rock)  
The horns of Elfland (*i. e.*, bugle echoes) faintly blowing.

18. This fortress built by nature for herself;  
This precious stone set in a silver sea;  
This blessed plot, this earth, this realm, this England.

19. The national flag is a piece of floating poetry. It speaks sublimely, and every part has a voice.

**EXERCISE 3.**—Point out and show the use of any figures in "The Barefoot Boy."

**III. Written Composition.**—1. Describe a boy's or a girl's life in the country.

2. Draw up a plan similar to that made of the Lesson, on a boy's or a girl's life in the city. Write the description.

3. Describe some characteristic scene in the country such as is shown in this picture.



*"Girl and Sheep." Photograph by E. J. Rowley.*

## LESSON LXIV.

**I. Oral Composition.**—Discussion of description of character.

Description of character takes two chief forms. The one method uses significant details of external appearance which suggest the character to us. The other analyzes the inner character, finds its chief quality, or its significant traits, and portrays those with the help of outer details of appearance, action, and speech.

Study this description of—

**THE RAMBLER.**

I was always fond of visiting new scenes and observing strange characters and manners. Even when a mere child I began my travels, and made many tours of discovery into foreign parts and unknown regions of my native city, to the frequent alarm of my parents, and the emolument of the town-crier. As I grew into boyhood, I extended the range of my observations. My holiday afternoons were spent in rambles about the surrounding country. I made myself familiar with all its places famous in history or fable. I knew every spot where a murder or a robbery had been committed, or a ghost seen. I visited the neighboring villages, and added greatly to my stock of knowledge, by noting their habits and customs, and conversing with their sages and great men. I even journeyed one long summer's day to the summit of the most distant hill, whence I stretched my eye over many a mile of

*terra incog'nita*,<sup>1</sup> and was astonished to find how vast a globe I inhabited.

This rambling propensity strengthened with my years. Books of voyages and travels became my passion, and in devouring their contents I neglected the regular exercises of the school. How wistfully would I wander about the pier-heads in fine weather, and watch the parting ships, bound to distant climes—and with what longing eyes would I gaze after their lessening sails, and waft myself in imagination to the ends of the earth!

—By WASHINGTON IRVING. From "The Sketch Book."

1. What does this passage portray? Is the subject outward appearance or inner character? What is the method used to show character? What is the sequence of details in the description? Is there a developing interest? Are there any picturesque touches to the description?

2. What elements of humor do you notice in the use of the words "travels," "tours of discovery," "sages and great men," etc.?

**II. Elements of Style.—Figures of Speech.** **III. Figures of Association.** Another class of figures depends on the *relation of the parts* or on *association*.

1. We may wish to call vivid attention to *the most striking and significant part* of the object spoken of.

Nelson had a fleet of sixty *sail* (*i. e.*, ships).

Give us this day our daily *bread* (*i. e.*, food).

The wealth of a *Rothschild* or an *Astor* (*i. e.*, one of the class of very rich men).

This is called **synecdoche** (*sin ek' dok e*).

<sup>1</sup> Unknown land.

2. Or we may use something striking and significant associated with the object.

When I am *gray-headed* (*i. e.*, old), O God, forsake me not!  
*Kind hearts* (kindness) are more than *coronets* (*i. e.*, social rank).  
 Read *Shakespeare* (*i. e.*, his works).

This is **metonymy** (*mē ton' eh mē*).

NOTE.—There is a peculiar form of association by which the adjective is taken from the noun it qualifies and attached to the object associated: He lay upon his *fevered* couch. This is **transferred epithet**.

**EXERCISE 1.**—Point out the figurative expressions in the following. State the idea each conveys. Show how the figure expresses the idea more simply, forcibly, or vividly than the literal expression: 1. Spare the rod and spoil the child. 2. King Edward VII ascended the throne in 1901. 3. This farmer hired his farm hands by the month. 4. The heroine was a Queen Elizabeth in brain and a Mary Stuart in spirit. 5. His heart relents but his hand is firm. 6. We passed the night under a friendly roof. 7. The lonely ranchman never hears the sound of the church-going bell. 8. Belgium's capital had gathered then her beauty and her chivalry. 9. The Englishman believes in roast beef. 10. "A Daniel come to judgment!"—I read that in Shakespeare. 11. He found a foeman worthy of his steel. 12. Ungrateful children can bring down gray hairs in sorrow to the grave. 13. He walked till he had covered twelve stout miles.

14. Upon my head they placed a fruitless crown,  
 And put a barren sceptre in my hand.

**III. Written Composition.**—1. Imitate the description of the Rambler, in a description of one of the following:

1. The Idler. 2. The Dreamer. 3. The Observer. 4. The Busybody. 5. The Telltale.

2. My Best Friend.

3. Describe one of these types of city life.



*"City Types." Photograph by E. J. Rowley.*

Pupils may substitute, if they prefer, a similar study of some village or country type.

4. Describe sectional or national types: 1. The Southerner. 2. The Yankee. 3. The Westerner. 4. The Canadian. 5. The Indian. 6. The Eskimo. 7. The Japanese.

5. Describe foreign types in an American city.

6. Describe: 1. The Witch. 2. The Witch of Endor.

3. Fairies. 4. Brownies.

## LESSON LXV.

**I. Oral Composition.**—Study this description of Ichabod Crane in “The Legend of Sleepy Hollow.”

The gallant Ichabod now spent at least an extra half hour at his toilet, brushing and furbishing up his best, and indeed only suit of rusty black, and arranging his looks by a bit of broken looking-glass that hung up in the school-house. That he might make his appearance before Miss Van Tassel in the true style of a cavalier, he borrowed a horse from the farmer with whom he was domicilated, a chol'eric old Dutchman, of the name of Hans Van Ripper, and, thus gallantly mounted, issued forth like a knight-errant in quest of adventures.

The animal he bestrode was a broken-down plough-horse that had outlived almost everything but his viciousness. He was gaunt and shagged, with a ewe neck and a head like a hammer; his rusty mane and tail were tangled and knotted with burrs; one eye had lost its pupil, and was glaring and spectral, but the other had the gleam of a genuine devil in it. Still he must have had fire and metal in his day, if we may judge from the name he bore of Gunpowder. He had, in fact, been a favorite steed of his master's, the choleric Van Ripper, who was a furious rider, and had infused, very probably, some of his own spirit into the animal; for old and broken down as he looked, there was more of the lurking devil in him than in any young filly in the country.

Ichabod was a suitable figure for such a steed. He rode with short stirrups, which brought his knees nearly



up to the pommel of the saddle; his sharp elbows stuck out like grasshopper's; he carried his whip perpendicularly in his hand, like a sceptre, and, as his horse jogged on, the motion of his arms was not unlike the flapping of a pair of wings. A small wool hat rested on the top of his nose, for so his scanty strip of forehead might be called; and the skirts of his black coat fluttered out almost to the horse's tail. Such was the appearance of Ichabod and his steed, as they shambled out of the gate of Hans Van Ripper, and it was altogether such an apparition as is seldom to be met with in broad daylight.

—By WASHINGTON IRVING. From "The Legend of Sleepy Hollow," in "The Sketch Book."

The whole story should be read.

1. Suggest other suitable titles for the passage. Give a suitable title to each paragraph. Is the description of inward character or outer appearance? What is the plan of the description? In what manner are the details introduced? What sentence summarizes the description?

2. What are the humorous touches in the description? What kind of figure does the writer succeed in making of Ichabod?

**II. Principles.—Figures of Speech. IV. Figures Based on Manner of Expression.** Some figures depend for effect upon the way the thought is expressed—either on the repetition of words and ideas or on the order of words.

1. The desired effect may be got by a heaping up of detail.

And out of the house the rats came tumbling,  
Great rats, small rats, lean rats, brawny rats,

Grave old plodders, gay young friskers,  
 Fathers, mothers, uncles, cousins,  
 Cocking tails and pricking whiskers, etc.

This is **amplification**.

EXERCISE 1.—Oral exercises on amplification: 1. Pupils at recess. 2. People in the street. 3. An abundant harvest. 4. Books in the home of a book-lover.

2. The desired effect may be got by the arrangement of parts, like steps in a ladder, in the order of increasing importance.

*I came, I saw, I conquered.* (Cæsar's message home to Rome after his victory at Zela.)

*Sink or swim, live or die, survive or perish,* I give my hand and my heart to this vote.

This is the figure of **climax**.

NOTE.—The opposite is the effect of the change of the expected climax by the sudden addition of a term of much lower degree: Die and endow a college—or a cat. This is **anticlimax**.

EXERCISE 2.—Oral exercises on climax: 1. Tell of different classes of men—what they do, stated in the order of the importance of their work. 2. Name different brave deeds that men have done. Put the statements in the order of their importance. 3. Tell briefly of the main achievements of great nations. Put the statements in climact'eric order.

3. The expression may be repeated for effect.

*Blow, blow,* thou winter wind.

When shall return the glory of your prime?—

*No more, ah, never more!*

This is **repetition**.

NOTE.—The repetition of a letter for the sake of effect—Ye banks and braes o' bonny Doon—is **alliteration**.

4. The statement may take the form of a question to which we expect no answer.

*Who is here so base that would be a bondman?*

If any, speak, for him have I offended.

This is **interrogation**.

5. The statement may take the form of an exclamation.

O, what a fall was there, my countrymen!

This is **exclamation**.

EXERCISE 3.—Some pupils make statements. Others vary the statements made and give emphasis by repeating parts or putting the statements as interrogations or exclamations.

EXERCISE 4.—Point out the nature and value of the figure in each of the following: 1. Never, never, never, will I desert the post of duty. 2. Can I see another's woe and not be in sorrow too? 3. Freeze, freeze, thou bitter sky. 4. Will all great Neptune's ocean wash this blood clean from my hand? 5. How are the mighty fallen! 6. To the dry grass and drier grain, how welcome is the rain! 7. Care killed the cat. 8. The drunkard has few friends; few care to know him; his acquaintance is a disgrace. 9. Make life, death, and that vast forever one grand, sweet song. 10. Can the leopard change his spots?

11. The fair breeze blew the white foam flew,  
The furrow followed free.

12. Toiling,—rejoicing,—sorrowing,—  
Onward through life he goes.

13. I have neither wit, nor words, nor worth,  
Action, nor utterance, nor the power of speech,  
To stir men's blood.

14. There is a pleasure in the pathless woods,  
There is a rapture on the lonely shore,  
There is society where none intrudes—  
By the deep sea, and music in its roar.

**III. Written Composition.—1.** Describe Ichabod Crane as he went courting.

**2.** Tell how the following group of boys came to be together; describe the boys, ending with the boy who is reading.



*"A Serious Story." Painting by J. G. Brown, N. A. By permission of the artist.*

**3.** Describe: 1. Santa Claus. 2. Mrs. Grundy. 3. Father Time. 4. Fussy People. 5. The Man who says "I told you so." 6. The People who read a Newspaper. 7. The People I like at ———. 8. The People on a Car or Train. 9. The People in a Village I know.

4. Describe a character in a book you have read: 1. Sam Weller ("Pickwick Papers"). 2. Micawber ("David Copperfield"). 3. The Village Preacher ("The Deserted Village"). 4. Ivanhoe.
5. Your favorite character in the books you have read.

## LESSON LXVI.

**I. Oral Composition.**—Study of characterization—historical characters. Discussion of a description of—

### MARY STUART, QUEEN OF SCOTS.

**Introduction:**—The immense influence of Mary of Scots on the minds of all—an influence based on her personal charm, her mind, her tragic history.

**Description:**—(1) CHARM OF PERSON. Brow open and regal; eyebrows, regular, graceful; hazel eyes, which seem to utter a thousand histories; the nose, with Grecian precision of outline; the mouth, well-proportioned, sweetly formed, designed to speak nothing but delight; the dimpled chin; the stately swan-like neck; a countenance the like of which we know not to have existed in any other character moving in that high class of life. (See Scott, "The Abbot," chap. XXI.)

(2) MENTAL CHARACTERISTICS.—Hardly inferior in intellectual power to Elizabeth herself; but in fire and grace and brilliancy of temper high above her. Loved voluptuous refinement; lounged for days in bed, rising only at night for dances and music. Frame of iron, incapable of fatigue; could gallop ninety miles. Loved adventure; wished she were a man "to know what life it was to lie all night in the field, or to watch in the causeway with a Glasgow buckle and a broadsword." Grace of manner, generosity; warmth of affection; frankness; sensibility; gaiety; poetry. As politician—astute and far-reaching, stern and intense. (See J. R. Green, "A Short History of the English People.")

(3) **TRAGIC HISTORY.** Early widowhood in France; return to Scotland and exile; imprisonment in England; devotion to her; execution.

**Conclusion:**—Deepening spell of her name on posterity.

I. Discuss the arrangement of details in this analysis.

**II. Elements of Style.—Figures of Speech. V. Figures Based on Manner of Expression.** (Continued from p. 256.) 6. The effect desired may be got by an intentional overstatement or understatement.

Augustus found Rome of brick and left it of marble.

We proclaim independence, and carry on war with that object,  
while these cities burn, these pleasant fields whiten and bleach  
with the bones of their owners, and these streams run blood.

This is **hyperbole** (*hī per' bō lē*).

7. The sentence may be so constructed that the parts have a certain symmetry.

Handsome is that handsome does.

Good to begin well, better to end well.

This is **balance**.

NOTE 1.—Balance is usual when contrasts are expressed.

NOTE 2.—Balanced expression, often aided by alliteration, is frequent in the pithy, popular, wise sayings called **proverbs**: A stitch in time saves nine. All's well that ends well.

8. The expression may be brief, pungent, sententious.

Man never is, but always to be, blest.

God helps those that help themselves.

This is the **apophthegm** (*ap' ō them*). When it has a personal bearing it is called an **epigram**.

9. The expression may mean one thing literally and suggest another and very different meaning.

We have had no rain, water is scarce, and the milkman has had to raise the price of milk.

I do not consult physicians, for I hope to die without them.

This is **irony**.

NOTE.—The particular cases above are **innuendoes**. When bitter and personal, irony becomes **sarcasm**.

**10.** The expression bears two senses with little or no change of sound.

My hat and wig will soon be here,  
They are *upon the road*.—"John Gilpin."  
Matrimony is a *matter o' money*.

This is **the pun**.

**EXERCISE 1.**—Point out the nature and value of the figure in each of the following: 1. Open rebuke is better than secret blame. 2. It is better to rub out than to rust out. 3. None but the brave deserves the fair. 4. They have money to burn. 5. Blood is better than bone. 6. Silence is the most effective eloquence. 7. A wit with dunces and a dunce with wits. 8. No doubt but ye are the people and wisdom shall die with you (Job xii, 2). 9. Better is a dinner of herbs where love is than a stalled ox and hatred therewith. 10. All Arabia breathes from yonder box. 11. She never slumbered in her pew—but when she shut her eyes. 12. Short accounts make long friends. 13. There is a time to weep and a time to laugh; a time to mourn and a time to dance.

**III. Written Composition.**—1. From your outline, describe the character of Mary Queen of Scots.

2. Describe any other historical character: 1. Queen Elizabeth. 2. Oliver Cromwell. 3. Napoleon. 4. Wellington. 5. Lincoln. 6. Gladstone. 7. Kaiser Wilhelm.

3. Describe the character of some person as represented in his portrait or photograph.

## CHAPTER X.—EXPOSITORY COMPOSITION.



*"Hop-Scotch." From stereograph copyright by Underwood and Underwood, New York.*



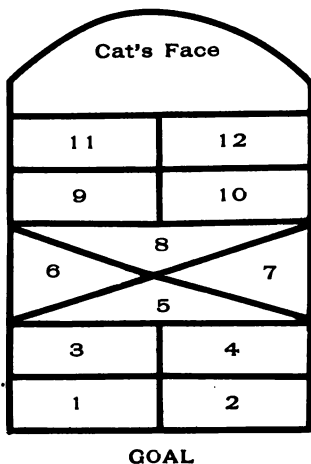
## LESSON LXVII.

**I. Oral Composition.**—Study of Exposition. How games are played. Study this exposition of:

## HOW TO PLAY HOP-SCOTCH.

Hop-scotch is a hopping game played by several persons. A figure divided into compartments is drawn with chalk on the sidewalk or scratched on the ground. The player, hopping on one foot, tries to send a pebble from one compartment to another by pushing or kicking it with the foot on which he is hopping. If a player puts his foot down, or steps on a line, or does not kick the stone fully into the section next in order, he loses his turn and the next one begins.

The arrangement of the diagram and the rules of the game vary greatly. This is one arrangement:



The players "pink" for starter; that is to say, each player in turn throws the small flat stone with which the game is to be played from *Goal* to *Cat's Face*, and the one who comes nearest the centre begins.

He places the stone in section 1, and, hopping on one foot, kicks or pushes it into section 2, clear of the lines, and so on to 3 and 4, without resting, till he kicks it into section 8, when he can place his feet in 6 and 7. Then he goes on, kicking the stone into 9, 10, 11, 12, and when he reaches the cat's face he must send it, with one kick, all the way back to goal again.

1. Show why "How to Play Hop-Scotch" is not a description, say, of boys at play. What is the advantage of the diagram given? What is the advantage of giving the picture of boys playing hop-scotch? Should exposition be clear? be simple?

2. What is told in the first paragraph? in the second? in the third?

3. Tell what you judge is the nature of exposition. Tell what we should give special attention to in exposition.

**II. Exposition.—Its Character Defined.** There is a special kind of description that deals with the general and the abstract. Description of the general and abstract is called **exposition**. If we described a group of boys at play, it would be description; if we gave the method and rules of playing a certain game, it would be exposition. If we described Aunt Mary making bread, it would be description; if we told how bread is made, it would be exposition. If we pictured Napoleon, it would be a de-

scription; if we defined military genius, it would be exposition. In exposition we seek, then, to show the general method of doing anything, the nature or meaning of a general principle or quality, the general plan on which things are laid out and made.

As exposition deals with the abstract and the general, it is not apt to be interesting, though it serves highly useful purposes. Our arithmetics, geometries, grammars, cook-books are expositions. Many sermons are expositions of religious truth or doctrine, or of aspects of human nature. In short, almost all instruction involves exposition.

**EXERCISE 1.**—Tell (orally) how to play some other simple game: "Tom-Tom-pull-away," "quoits," "Here come three kings arriving," "colors," "Jacob and Rachel," "drop the handkerchief," etc. Diagrams, if needed, may be drawn on the board.

Other pupils will criticise the exposition for obscurity or omission.

**III. Written Composition.**—1. Write an exposition of prisoner's base, or hare-and-hounds, or drop the handkerchief, or basket-ball.

Illustrate, where helpful, by diagram.

2. Write an exposition of the game of jackstraws, or croquet, or tennis, or baseball, or lacrosse.

3. Write an exposition of how to play charades, or family coach, or forfeits.

4. Tell how to play your favorite game.

## LESSON LXVIII.

**I. Oral Composition.**—Discussion of exposition of processes of nature.

## HOW TO MAKE BULBS BLOOM.

It has been said that a good Dutch bulb will defy the efforts of the stupidest of amateur gardeners to keep it from blooming. While it must be admitted that even a bulb will succumb to persistent bad treatment, it is quite true that with moderate care any one may have an early display of hyacinths and crocuses.

A bulb is really a bud, needing for its development only heat and moisture. For winter flowering get good bulbs in September or October and plant them in ordinary pots. They require a loose, dry, and somewhat rich soil. The bulbs may be planted very closely, and they will grow only upward and downward, and will not expand sideways. To insure good drainage, bits of broken pottery should be put in the bottom of the pot. Plant the bulbs firmly, but do not cover them entirely with earth.

When first planted they should be kept in a cool, dark place, and watered very sparingly, care being taken, however, that they never become perfectly dry. This will insure a strong growth of roots, and after some six weeks of darkness they should be placed in a warm sunny window and given a more generous supply of water.

There is a long list of flowering bulbs to choose from, but on the whole the hyacinth gives the most satisfactory result for window culture, though jonquils are often a great success, as are, sometimes, crocuses and tulips.

1. Suggest any other suitable title for the exposition. Give brief titles for each paragraph. Show how the exposition develops. Show the order in which the details are brought forward. Is there a good opening sentence? a good closing sentence?

2. Is the exposition clear? Is it simple?

3. Tell the class orally how some other flower or plant is made to grow.

**II. Principles of Exposition.**—As the main purpose of exposition is instruction, it is essential that we should know what we try to teach, and that we should express what we know in style that is clear and, as far as possible, simple.

1. **The Plan.**—It aids clearness and simplicity to arrange the exposition according to a **well-laid plan, or outline**. Before writing, analyze the theme into its parts; see clearly how it can be introduced and presented, part after part. Then follow your plan in writing the exposition.

2. **Paragraph Unity.**—It aids clearness and simplicity to arrange the details of each part of the exposition in one paragraph.

3. **Topic Sentences.**—It aids clearness and simplicity to state the general theme of your exposition early and to state the sub-topic of each paragraph as you take up each part.

**EXERCISE I.**—Point out how these are suitable opening sentences of expositions:

1. "I shall attempt to determine what we are to understand by Letters or Literature, in what Literature con-

sists, and how it stands relatively to Science." (J. H. Newman, "Literature.")

2. "Man's sociability of nature evinces itself, in spite of all that can be said, with abundant evidence by this one fact, were there no other: the unspeakable delight he takes in Biography." (Thomas Carlyle, Essay "Biography.")

**EXERCISE 2.**—(1) Draw up the plan of the exposition "How to Make Bulbs Bloom." (2) Point out the parts of the exposition and discuss their order. (3) Is the principle of paragraph unity observed? (4) Point out the topic sentences of each part.

**III. Written Composition.**—1. 1. Tell from memory (using your plan of the exposition) how to grow hyacinths. Or, 2. Potatoes. 3. Lettuce. 4. Celery.

2. How a plant grows: germination, roots, stem, leaves, flowers, seed, distribution of seed.

3. 1. Tell how to lay out a flower garden. (Draw a plan. Show the flowers and shrubs you would have.) Or, 2. A vegetable garden.

4. Tell how we could make our School-house beautiful.

5. How to make a hedge—the best kinds of shrubs to plant; the planting; the care.

## LESSON LXIX.

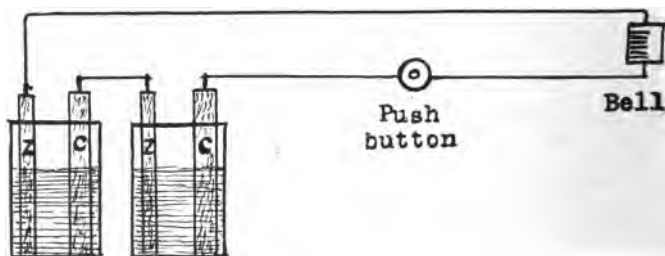
**I. Oral Composition.**—Study this exposition of:

### AN ELECTRIC BATTERY.

An electric battery is a group of two or more electric cells. The cells are of many kinds; the simplest—the

kind generally used with electric bells—is known as Leclanché's cell. The cell consists of four parts: (1) a glass jar, which contains (2) a solution of ammonium chloride; (3) a rod, or cylinder, of carbon; (4) a rod, or sheet, of zinc.

To set up the battery, fill each cell about half full of water and add as much powdered ammonium chloride as will dissolve. Put in the zincs and the carbons. Connect the zinc of one cell with the carbon of the other by a short copper wire. If the wire has an insulating covering, scrape it clean so as to ensure close metal contacts. Similarly connect the copper wires which run to the bell and the push-button to the two remaining binding-posts of the battery. One is the carbon, or "positive pole," and the other is the zinc, or "negative pole." The battery thus set up is represented by this diagram:



**Battery of two cells**

It is a curious fact that whenever the copper wires are connected so that the circuit is complete, particles of the zinc dissolve in the solution, and an electric current is created. When the circuit is broken no such action takes place. On this principle depends the operation of the

electric bell. The circuit is normally open at the push-button. By pushing the button we bring the ends of the wires together and close the circuit, and the electricity flows along the wires.

Care should be taken to see that the battery cells have tight covers to retard the evaporation of the water. The mouths of the glass jars should be coated with paraffin to prevent the solution from "creeping up" and encrusting the mouths of the jars. The battery will require a new solution about once a year, and will need the addition of water two or three times a year to make up for what is lost by evaporation. New zincs will be required once in two or three years. The copper-wire connections will need to be cleaned once or twice a year. The screws at the connections must be kept tight; when the bell gives trouble it is generally due to the loosening of a screw.

The battery costs about seventy-five cents.

By PROFESSOR JOHN F. WOODHULL.

1. Give a full title for the whole exposition.
2. Give a phrase or sentence that could be put before each paragraph and tell its purpose in the exposition. Have the paragraphs unity? Have they topic sentences?
3. Account for the order in which the different parts of the exposition follow each other.
4. What does the diagram add to the exposition? Why are diagrams often necessary to exposition?
5. Point out any words or phrases that are new to you; discuss their meaning; use each in a sentence of your own.

**II. Principles of Exposition.** (Continued.)—4. **Simplicity** is essential to successful exposition. Simplicity is



attained (1) by simple words, by short sentences, by simple structure of the whole composition. (2) Simplicity is attained by making the treatment of the subject as **concrete** as possible. Abstract ideas and relationships can be expressed often through concrete images and illustrations, such as:

1. *Plans, diagrams, maps, pictures*, that show to the eye relationships difficult to be conveyed by words.

2. *Examples and stories* that embody the idea in life and action—courage expounded by illustrious acts of courage; patriotism shown by the lives of illustrious patriots.

3. *Comparisons, analogies, parables*. To explain the nature of mercy, Shakespeare writes:

The quality of mercy is not strained;  
It droppeth like the gentle rain from heaven  
Upon the place beneath.

To show the difference between mirth and cheerfulness, Addison writes:

Mirth is like a flash of lightning that breaks through a gloom of clouds and glitters for a moment; cheerfulness keeps up a kind of daylight in the mind, and fills it with a steady and perpetual serenity.

Deep truths of human life were expressed by Jesus in the parables of the Good Samaritan, the Sower, the Prodigal Son.

**EXERCISE 1.**—(Oral.) Explain the principle of any common machine—the lever, the plane, the common pump, the lawn-mower.

Diagrams, when helpful, should be drawn on the blackboard. Pupils will criticise any obscurity or omission.

**EXERCISE 2.**—(Oral.) Explain any simple process of nature—how rivers are formed, how mountains have been made, why the weather is cold in our winter months.

**EXERCISE 3.**—(Oral.) Explain any simple process in arithmetic—addition, subtraction.

**EXERCISE 4.**—Show by examples the meaning of self-sacrifice, honor, meanness, treachery.

**III. Written Composition.**—1. Tell how you could set up an electric battery and bell in your own home. Or, Tell how to make and set up a dry battery.

2. Explain the plan of a stove or range (wood, coal, or gas), and explain the meaning of its parts, the principle of its working. (Give drawings.)

3. Tell how: 1. To catch mice or moles. 2. To set a bear-trap. 3. To build a chicken-house or pigeon-house. 4. To build an ice-boat.

4. Explain: 1. A simple signal system on a railroad, or on a steam-boat. (Make drawings to illustrate.) 2. The principle of the steam-engine. 3. The common pump. 4. The electric current. 5. The gas-engine. 6. A rifle. 7. A dynamite blast. 8. A flying machine. 9. X-rays. 10. Wireless telegraphy. 11. How the eyes see. 12. How the ears hear.

5. Tell how to build a bark canoe. (See Hart's "Source Readers in American History," No. 2.)

6. Tell how the pioneers built their log-cabins. (See Hart's "Source Readers," No. 3.)

7. Explain: 1. The rainbow. 2. The turning of the leaves in autumn. 3. The appearance of the sky at sun-

set. 4. Moonlight and the phases of the moon. 5. A spring of water.

8. Explain: 1. The transformations of water—ice, evaporation, fog, cloud, rain, snow, frost. 2. Frost—dew, vapor, cold—effect on windows, trees, grass, water—snow-flakes, their beauty. 3. Why spring comes to the earth.

## LESSON LXX.



*"Picking Cotton." From copyright stereograph by Underwood and Underwood, New York.*

### **I. Oral Composition.**—Study this exposition of:

#### **HOW COTTON IS GROWN AND PICKED.**

Throughout all the Southern States that border on the sea grows the cotton plant. In the month of February cultivation begins. You see men clearing the cotton

fields of the litter of the old crop, ploughing and harrowing the ground, and forming it into ridges, in which, some time in April, the cotton seeds are planted. The seeds are dropped into holes some twelve inches apart, five or six seeds in a hole, lightly covered with earth, and in twelve days or so the plants are seen growing. They must be cared for, thinned, weeded, and bedded up, and if there have been frequent showers with plenty of hot sunshine in between, the plants come into bloom by mid-June. By this time the plant will be three or four feet in height, in shape tapering like a fir tree, its leaves heart-shaped, its flowers of five rose-colored petals.

Two months later the seed-pods are ripe and begin to burst. They hold the new seeds amidst a mass of cotton fibres. The cotton fibres are intended by nature to help the distribution of the seed, like the feathery crown of the dandelion or thistle, but cultivation has increased the mass and weight of these fibres, so that man has found in them the chief source of his clothing.

Then comes the picking of the cotton. This is the most tedious of all the processes involved in the growing. It must be done by hand, and as the fibres are firmly attached to the pod, skill is required to clean a boll <sup>1</sup> with one movement of the hand without bringing away any of the husk. It must be done, too, in the hot sunshine, and the weight of the bag tells heavily on neck or arm as the day goes on. For these reasons, the planters do all in their power to promote a cheerful spirit in the fields, and talking and singing lighten the labor of the picking.

The cotton, when picked, is drawn to the ginning mill.

<sup>1</sup> The pod before the cotton is picked—pr. *bole*.

There the gin takes out the seeds that cling tenaciously to the cotton, and must be cut from the fibres by revolving or oscillating knives. After this the cotton is put into powerful presses to reduce its bulk, and is bound by iron bands into bales. For many years the bales were square and irregular, but recently cylindrical bales have been introduced, of uniform size, four feet long and two feet in diameter. The cotton in bales now leaves the plantation for the mill, where it is prepared by countless processes for its many uses, such as thread, muslin, duck, lace, stockings and other woven articles.



*"A Ginning Mill." Photograph.*

1. State briefly in a sentence or two each of the stages of the cotton-growing industry.
2. How do the pictures help the story?
3. What elements of picturesqueness does the writer add to the plain exposition? Does he thereby add to its clearness, or simplicity, or interest? In what way is this exposition like a narrative? In what way like a description?

4. Name any new words or phrases you find in the exposition; use them in sentences of your own.

5. Draw up a topical outline of "How Cotton is Grown and Picked."

**II. Qualities of Style.—Simplicity.** For all practical purposes the best style of writing is a simple style. Write as you speak. Use familiar words in easy familiar sentence forms made forcible by natural illustrations.

1. **Simple Words.**—All words—both long and learned words as well as short and simple ones—have their uses, but, where you can, use the short and simple term. (See p. 222.)

**EXERCISE 1.**—Examine the following list and use one or the other expressions in a sentence of your own construction. Some of the words given are only pretentious terms. Try the effect of each.

building	edifice	choose	select
church	sacred edifice	die	expire
farmer	agriculturalist	give	donate
fire	conflagration	go	proceed
foot	extremity	go to bed	retire
hole	cavity	grow young	rejuvenate
house, home	residence, domicile	happen	transpire
leg	lower limb	lie	prevarication
man, person	individual	live	reside
meal	repast	part	section
saleswoman	saleslady	recover	recuperate
servant	domestic assistant	settle	locate
shop	emporium	stop	arrest
tombstone	monumental marble	think	calculate
tree	denizen of the forest	throw down	precipitate

2. **Concrete Words.**—It is easier to think of grass than of vegetation, of a boy than of boyhood, to cite Nelson

than to explain valor and patriotism. The simple style uses the concrete term rather than the abstract. By using concrete terms, by homely allusions, we keep before the mind definite, familiar images.

This is our life *from the cradle to the grave.*

If I forget thee, O Jerusalem, *let my right hand forget her cunning.*

(See p. 213.)

**3. Easy Sentences.**—The simple style requires easy and familiar sentence structure. Have your sentences, therefore, short rather than long and involved. If any sentence you have written seems, when you read it aloud, to have parts that hang heavy, it is a bad sentence. Shorten it by cutting down the detail, or make it over into several short sentences. Let the movement of your composition seem as if you were speaking, and speaking easily and frankly.

**EXERCISE 1.**—Express in simple style these pretentious sentences: 1. Poets are often born in indigent circumstances and die in similar conditions. 2. Render her all the assistance that lies in your power. 3. He assisted me by imparting the information of the nearest way to my destination. 4. He was aggrieved by the remarks you expressed. 5. My friend's parental abode is contiguous to mine. 6. That comedy has not vitality enough to keep it from putrefaction. 7. At seven o'clock the assembled guests sat down at the festive board, where the viands were spread in the most appetizing way. 8. It is difficult to make a decision concerning apples when they have all reached a decomposed state. 9. Our readers will receive with regret the intelligence that our esteemed townsman,

Dr. Hodge, was yesterday the recipient of severe injuries through being precipitated from his horse. The equine exhibited signs of trepidation at the railway crossing, and when a train suddenly put in an appearance, it took flight, and the Doctor sustained some severe contusions, from which, however, he is recuperating, to the universal satisfaction of all. 10. Professor Jones's tonsorioral parlor was destroyed by a conflagration last evening.

EXERCISE 2.—Point out in what different respects "How Cotton is Grown and Picked" is simple in its style.

**III. Written Composition.—1.** Following your topical outline, write an account of how cotton is grown. Illustrate your exposition.

2. Tell how one of the following is got: 1. Coal-oil.  
2. Coal. 3. Salt. 4. Silk.

These topics may be worked up in oral discussion, the details noted on the blackboard, and a topical outline drawn up in preparation for written work. Much time may profitably be spent on the study of clearness and simplicity in arrangement.

3. Tell how one of the following is made: 1. Leather.  
2. Iron. 3. Steel. 4. Cotton. 5. Paint. 6. Illuminating gas. 7. Soap. 8. Yeast. 9. Candles. 10. Cider. 11. Vinegar.

4. Tell: 1. How baskets are woven. 2. How carpet is woven. 3. How my shoes were made. 4. How a book is printed. 5. How a book is bound.



## LESSON LXXI.

**I. Oral Composition.**—How Things are Made.**HOW TO MAKE A LOAF OF BREAD.**

To make a sweet, light, crusty loaf of bread is a rare accomplishment, but quite possible for any one who is patient and careful. You may make bread from the flour of various cereals—rye, oats, barley, maize, wheat—but wheat flour is the best because it contains the right proportion of gluten to make a spongy loaf.

The utensils you need for making bread are a measuring cup, a teaspoon, a large spoon, a large knife, a double boiler, a mixing-bowl, a sieve, a board for kneading, and a baking-pan.

The materials needed to make one loaf of fair size are:

- |                               |                           |
|-------------------------------|---------------------------|
| 1 cup of milk, or of milk and | 3 teaspoonfuls of butter. |
| water (half and half).        | 1 yeast cake.             |
| 1 teaspoonful of sugar.       | 3 cups of flour.          |
| 1 teaspoonful of salt.        |                           |

First comes the mixing. Scald the milk in the double boiler. This will kill the bacteria that might make the bread sour or otherwise injure the flavor. Remove the double boiler from the fire. Take one-quarter cup of the hot milk, and, as soon as it is lukewarm, break up and dissolve in it the yeast cake. If you put the yeast into the milk when it is hot, you will kill the yeast plant, and your bread will not rise. Pour the rest of the milk into the mixing-bowl, and add and stir in the sugar, salt, butter (or other shortening). Sift the flour and measure three even cupfuls. When the hot mixture has become

lukewarm, stir in the milk containing the yeast. Add two cupfuls of flour and vigorously beat the mixture to put air into the sponge, which will aid the growth of the yeast plant. Then add as much of the third cup of flour as may easily be stirred in, and stir till it is too thick to mix with the spoon. Then flour your board and turn the sponge out on it.

Now comes the kneading. Toss the sponge first with the knife until it is firm enough to work with the hands. Then shape it into a piece a little longer than wide. Knead it by drawing the long end of the dough toward you, till it almost meets the edge near you, then press the folded edge down firmly with the hard part of the palm just next the wrist. Turn the sponge quarter-way round, and repeat the kneading process until the texture is firm and smooth, and the dough cracks in the working. If you are swift and skilful this will take less than five minutes. In kneading, keep the fingers and the hollow of the hands free from dough; have the board well floured, and flour the part of the hand used in kneading. Keep the rough edges of the dough on top. When the dough sticks to the board, free it with a sharp knife. In kneading you will nearly finish the third cup of flour.

Now comes the rising. Wash and grease the mixing-bowl. Put in the sponge, cover it with a lid or with a folded cloth; put the bowl in a warm place, and allow the sponge to rise till it doubles in bulk. In a temperature of ninety-eight degrees (*hot* summer heat) it should rise in an hour. In a cooler temperature it will take longer. In winter you can get the higher temperature by setting the bowl in a pan of warm water. But never

put the bowl in water, or elsewhere, too warm for the hand, and never let the dough get cool (below sixty-five degrees), or you will kill the yeast plant. Take the dough, when doubled in bulk, turn it out again upon the slightly floured board, and mould it into a roll a third longer than the baking-pan. Keep the seamy side down. Turn a bit under at each end, so as to insure, when baked, a well-shaped loaf. Grease the baking-pan and put the dough into it. Set the pan in a warm place as before, cover it, and let it stand till the loaf has doubled in size.

Now it is ready to be baked. The oven should be hot enough so that in the first quarter of an hour the bread should begin to brown, in the second quarter it should turn a rich golden shade, in the third quarter it should finish baking and shrink from the pan all around. Remove it from the oven, cool the loaf by placing it across the open pan, in fresh, pure air. If the higher temperature is maintained in the rising, the whole process between the mixing and the finished loaf will take three hours.

Following these directions with patience and care, you should attain that rare accomplishment—the art of making a loaf of bread, golden brown in color, with a deep, rich, crisp crust and an even, porous, white centre—pleasant to look at and delicious and wholesome to eat.

—By MARY LOUISE FURST.

1. Draw up a plan or outline of the exposition. What are the main parts of the process? Point out where each part is treated. Tell how the order of the parts is determined.

2. Examine the exposition in the light of the principles of exposition (p. 266).

3. Tell the class how some other familiar object is made—butter, cheese, cake.

Interest can be added to this by playing that each pupil contributes to an imaginary meal what he knows how to make.

**II. Qualities of Style.—Clearness.** Clearness in style means that the reader can see straight through the words to the meaning the writer intends. To be clear the writer must watch these elements:

1. **The Plan.**—All parts of the composition should develop according to a well-arranged plan or outline. Each necessary detail must be there and in its place.

2. **Precise Use of Words.**—The words used must convey the exact meaning intended. (See p. 237.)

3. **Purity of English.**—The words will not always be clear to the reader unless they are words familiar to good usage. Both clearness and good taste require us to reject slang, foreign terms, etc. (See p. 234.)

4. **Bearing of Words.**—The references of nouns and pronouns to their antecedents, and of adjectives to the words they modify, must be unmistakable. (See pp. 203, 204, 208, 209.)

5. **Construction of Sentences.**—Sentences must be well constructed and properly punctuated. Too many modifying words are an especial cause of obscurity.

6. **Bearing of Sentences.**—The relation of sentences to each other must be made clear either by position or by references (by means of conjunctions, adverbs, and repe-

titions). The use of topic sentences, coherence of details, etc., give clearness to the paragraph.

**EXERCISE 1.**—Study, from the point of view of clearness, the topic sentence, the conjunctions, adverbs, repetitions, in this:

#### A FARMYARD.

“Plenty of life in the farmyard! *though* this is *the drowsiest time* of the year just before hay-harvest; *and* it is *the drowsiest time* of the day, *too*, *for* it is close upon three by the sun. *But* there is always a *stronger* sense of *life* when the sun is brilliant after rain; *and now* he is pouring down *his* beams, and *making sparkles* among the wet straw, and *lighting up* every patch of vivid green moss on the red tiles of the cow-shed.”

**EXERCISE 2.**—Point out the words—conjunctions, adverbs, repetitions—that show clearly the beaing of the sentences in “How to Make a Loaf of Bread.”

**III. Written Composition.**—1. Draw up a topical outline, then tell how to make well one of the following:

1. Tea. 2. Coffee. 3. Biscuits. 4. An omelet. 5. Ice-cream. 6. Yorkshire pudding. 7. Devonshire cream. 8. Butter. 9. Cheese.

2. Tell how clothes should be washed: cottons, woollens; soaping, washing, wringing, drying, hanging up; effect of air and sunshine on clothes.

3. Tell how to do well one of the following: 1. Sweep and dust a room. 2. Wash dishes. 3. Iron clothes. 4. Make a dress. 5. Trim a hat. 6. Knit a stocking. 7. Get air and sunlight into the house. 8. Furnish the living-room. 9. Dye clothes.

## LESSON LXXII.

**I. Oral Composition.**—Exposition by story. Study this exposition of a principle.

## WHO'LL TURN THE GRINDSTONE.

When I was a little boy, I remember, one cold winter's morning I was hailed by a smiling man with an axe on his shoulder. "My pretty boy," said he, "has your father a grindstone?" "Yes, sir," said I. "You are a fine little fellow," said he, "will you let me grind my axe on it?" Pleased with the compliment of "fine little fellow," "Oh, yes, sir," I answered, "it is down in the shop."

"And will you, my man," said he, patting me on the head, "get me a little hot water?" How could I refuse? I ran, and soon brought a kettleful. "How old are you? And what's your name?" continued he, without waiting for a reply; "I am sure you are one of the finest lads that ever I have seen; will you just turn a few minutes for me?"

Tickled with the flattery, like a little fool, I went to work, and bitterly did I rue the day. It was a new axe, and I toiled and tugged till I was almost tired to death. The school-bell rang, and I could not get away; my hands were blistered, and the axe was not half ground. At length, however, it was sharpened; and the man turned to me with, "Now, you little rascal, you have played truant; scud to school, or you'll rue it!" "Alas!" thought I, "it was hard enough to turn a grindstone this cold day, but now to be called a little rascal is too much."

It sank deep into my mind, and often have I thought of it

since. When I see a merchant overpolite to his customers, begging them to take a drink of liquor, and throwing his goods on the counter, I think, "That man has an axe to grind."

When I see a man flattering the people, making great professions of attachment to liberty, who is in private life a tyrant, methinks, "Look out, good people! that fellow would set you turning grindstones."

When I see a man hoisted into office by party spirit, without a single qualification to render him either respectable or useful, "Alas!" methinks, "deluded people, you are doomed for a season to turn the grindstone for a booby."

—By CHARLES MINER. From a political pamphlet.

1. What is the principle the writer seeks to teach in the foregoing? Show how the principle is applied by some merchant, some demagogue, some politician.

Which is the simplest of all the illustrations given?

2. Show how this exposition shows the principle by a story and its application.

3. Draw up a topical outline of the exposition.

4. Discuss the elements of simplicity in the exposition. Point out any unusual words and use them in sentences of your own.

**II. Clearness.**—EXERCISE 1. Study the following sentences; see why they are not clearly expressed; make changes that will render the meaning clear: 1. He lacks tact, and tact is more necessary than ambition for success. 2. We ask for nothing so much as riches. 3. Win success through industry, for it is a better friend than fortune.

4. If only Julia knew how to sing! 5. He died from the wound, which was frightful. 6. The Roman emperors prosecuted the Christians. 7. He told us we could see how he did it if we watched hard. And we did. 8. The garden contiguous to the house, was a mass of luxurious verdure. 9. Rising from out the bracken they saw Roderick's men suddenly before them. 10. The master told his servant that he would be the death of him, if he did not take care what he was about and mind what he said. 11. Every lady in this land has twenty fingers on each hand five and twenty on hands and feet and this is true without deceit. 12. The news did not affect him.

**III. Written Composition.—1.** Tell the meaning of "You have an axe to grind"; show from a story how the saying arose; apply it in several familiar cases.

2. Show in a story how the saying "You have paid too dear for your whistle" could arise; give familiar illustration of its application; tell what it really means (Benjamin Franklin).

3. Expound the meaning of: 1. "Love me, love my dog." 2. "A stitch in time saves nine." 3. "He laughs best who laughs last." 4. "It is a long lane that has no turning."



## LESSON LXXIII.

**I. Oral Composition.**—Development of the exposition of an abstract term—Patriotism. Discuss the nature of each part of the exposition and make appropriate sentences for each. See that each paragraph has a topic sentence.

## PATRIOTISM.

**1. Opening or Introduction.**—Definition of the term (cf. Latin *patria*, one's country). (General topic sentence.) Purpose of this exposition to show origin and influence of patriotism.

**2. Body:** (1) *Origin* of patriotism in the ties of home, of life, living, of the history of one's country—these go to make up love of country.

(2) *Power of Patriotism*:—exposition by examples.—Leonidas, Regulus, Tell, Wallace, Nelson, Washington, etc.

(3) *Value of Patriotism*:—in war; in peace.

(4) *Honor paid to Patriotism*:—famous burial-places, monuments and pictures; poems and history; grateful memory of the nation.

**3. Conclusion.**—Summary of the preceding exposition, ending with an application to the United States—its right to the love of Americans.

**EXERCISE 1.**—Draw up the plan or outline of the exposition.

**II. Written Composition.**—1. Following the outline of the oral study, write an exposition of patriotism.

This and many of the succeeding themes may be cast, if preferred, in the form of a speech.

2. Show similarly the meaning of: 1. Our Country.  
2. Our School. 3. The Stars and Stripes. 4. The Cross.

3. Tell the meaning and purpose of: 1. Arbor Day.  
2. The Fourth of July. 3. Labor Day. 4. Thanksgiving Day. 5. Christmas. 6. Sunday.

4. Expound the differences between: 1. Order and disorder. 2. Truth and falsehood. 3. Good times and bad times.

5. Show the value to mankind of: 1. Fire. 2. Rain.  
3. Steam. 4. The railway. 5. The newspaper. 6. The telephone. 7. The automobile. 8. Genius.

6. 1. What is charity? (Bible, 1 Corinth. xiii). 2. What is mercy? (Shakespeare, "Merchant of Venice," Act IV).  
3. What is the true wealth of a nation? 4. The duty of being happy. 5. Fame. 6. Work.

7. Examine into the nature of some sayings: 1. Charity begins at home. 2. Whatever is is right. 3. The voice of the people is the voice of God. 4. Love your neighbor as yourself.

8. The books I like to read.

Tell what you like to find in the books you read—characters and scenes—and what books you find these in.

9. 1. "O world, as God has made it, all is beauty!" (Exposition by examples.) 2. The power of habit. 3. What makes a man? 4. What makes a nation great?

## CHAPTER XI.—ARGUMENTATION.

### LESSON LXXIV.

**I. Oral Composition.**—Discussion of argumentation and oral arguments.

**II. Principles of Argumentation.**—When we express the reasons why we believe or do not believe a certain statement, we make **an argument**, and the method of argument is called **argumentation**. Argumentation is a reasoned exposition, leading to a conclusion about the truth of a proposition. The general principles of exposition apply to argumentation, but there is a special process peculiar to argumentation, called **reasoning**.

**EXERCISE 1.**—Show how to prove: 1. Going to school is helpful to character and success. 2. Industry is the thing most necessary to success. 3. Dogs have reasoning powers.

**EXERCISE 2.**—Point out the fallacy in each of the following: 1. Boys should not swim because boys are sometimes drowned while swimming. 2. The cat will not go on a cold stove because she has some time gone on a hot one. 3. All Englishmen love roast beef. Americans are not Englishmen. Therefore Americans do not love roast beef. 4. It took a great man to write the plays of Shakespeare. Bacon was a great man. Therefore Bacon wrote

the plays of Shakespeare. 5. All authors are mortal. Shakespeare is immortal. Therefore Shakespeare was not an author. 6. All flesh is grass. All grass is green. Therefore all flesh is green. 7. The flesh is frail. Fat men have most flesh. Therefore fat men are the greatest sinners. 8. All men are animals. All horses are animals. Therefore all men are horses. 9. Necessity is the mother of invention. Bread is a necessity. Therefore bread is the mother of invention. 10. The better the day the better the deed. 11. That isn't my fault, I am made that way. 12. I am a liar. If I am a liar, what I say is not true. Therefore I am not a liar.

**III. Written Composition.**—1. Write out the argument for the proposition that Girls should learn to swim.

2. Write out the argument for or against one of the other propositions in Exercise 1.

3. State in simple terms the reasons Burns gives in his poem to prove that "A man's a man for a' that."

4. Write Paul's defence of himself (Acts xxvi).

5. 1. Which is the happiest land? 2. Which is the happiest period of life? 3. Which are more to be pitied—the blind or the deaf? 4. Which is the strongest motive in human life? 5. Which is the more valuable to mankind; history or poetry? 6. Which helps a man more, reading or observation? 7. Which is preferable, town or country life? 8. Is poverty due to the individual or to the social state? 9. What occupation is the most essential to mankind? 10. Which is the most useful tree? 11. Should women vote?

Interest in argumentation and its value will be increased by using sides—the method of debate—in the handling of the topics, both in oral and written work.

## CHAPTER XII.—PERSUASION.

### LESSON LXXV.

**I. Oral Composition.**—Study the argument in the following speech:

#### CHATHAM'S PLEA FOR PEACE.

In the campaigns of 1776-1777 Great Britain struck at New York and the great strategic line of the Mohawk and Hudson rivers. As a net result of two years' work the British held New York, Philadelphia and Newport. After the defeat of Burgoyne they had abandoned Ticonderoga and the highland of the Hudson. They had lost an army and conquered nothing but the ground on which they were encamped. "Their attempt to break through the centre of the American position had ended in total defeat, and it now began to seem clear to discerning minds that there was small chance of their being able to conquer the United States." (Fiske.) This speech was delivered in November 1777, when Chatham had entered on his seventieth year and was much broken in health. It is said to be the only one of his speeches of which Chatham corrected the report and which was published with his approval.

My Lords, this ruinous and ignominious situation, where we cannot act with success, nor suffer with honor, calls upon us to remonstrate in the strongest and loudest language of truth, to rescue the ear of majesty from the delusions which surround it. The desperate state of our army abroad is in part known. No man thinks more highly of them than I do. I love and honor the English troops. I know their virtues and their valor. I know they can achieve anything but impossibilities; and I know that the conquest of English America is an impossibility.

You cannot, I venture to say it—you cannot conquer America. Your armies in the last war effected everything that could be effected; and what was it? It cost a numerous army, under the command of a most able general, now a noble Lord in this House, a long and laborious campaign, to expel five thousand Frenchmen from French America. My Lords, you cannot conquer America. What is your present situation there? We do not know the worst; but we know that in three campaigns we have done nothing and suffered much. Besides the suffering, perhaps total loss, of the northern force, the best appointed army that ever took the field, commanded by Sir William Howe, has retired from the American lines. He was obliged to relinquish his attempt, and with great delay and danger to adopt a new and distant plan of operations. We shall soon know, and in any event have reason to lament, what may have happened since. As to conquest, my Lords, I repeat, it is impossible. You may swell every expense and every effort still more extravagantly; pile and accumulate every assistance you can beg or borrow; traffic and barter with every little pitiful German prince that sells and sends his subjects to the shambles of a foreign prince: your efforts are forever vain and impotent—doubly so from this mercenary aid on which you rely; for it irritates, to an incurable resentment, the minds of your enemies, to overrun them with the mercenary sons of rapine and plunder, devoting them and their possessions to the rapacity of hireling cruelty. If I were an American, as I am an Englishman, while a foreign troop was landed in my country, I would never lay down my arms—never—never—never!

By WILLIAM PITT, EARL OF CHATHAM.

1. State as briefly and plainly as possible the fundamental thought of the passage.
2. State briefly the historical facts upon which Chatham's speech is based.
3. State as simply as possible the reasoning in the speech.
4. Develop step by step the coherence of the thoughts of the speech. Show how the speech is climacteric. Show the basis of the appeal Chatham makes. Show to what end the speech persuades.

**II. Principles of Persuasion.**—Pure argument is essentially intellectual, but men are moved more strongly through their whole nature than through the intellect alone. Argument may "beat down your opponent's arguments and put better in their place" (Dr. Johnson); but people may not be moved to action, however convinced. They must be touched more deeply. Action springs out of our whole nature—our feelings, associations, aspirations, and desire for love, money, power, honor, fame. If these are touched, we are moved to sympathy and coöperation. That is the reason for **persuasion**. Oratory has, as its object, not convincing so much as persuading. To persuade, you must please; you must convince; and you must touch the motives that actually determine human action.

**EXERCISE 1.**—Give simple illustrations of persuasion in school-boy and school-girl life.

**EXERCISE 2.**—Study the elements of persuasion in Chatham's appeal for peace with the American Colonies. Show how pride, pathos, indignation, majesty, contribute to the persuasion of the speech.

**III. Written Composition.**—1. Write out the simple argument of Chatham's speech; then give the speech in your own words, adding what elements of persuasion you can.

2. Write a speech appealing for some needed improvement in the school, or for aid to the ball-club, etc.

3. Write a speech adapted to some character of history and suited to some crisis in his life.

Lincoln's Gettysburg Address may, with advantage, be read and studied as further preparation for this exercise.

## LESSON LXXVI.

**I. Oral Composition.**—Discuss the following:

WEBSTER'S PERORATION TO "THE BUNKER HILL  
ORATION."

Let the sacred obligations which have devolved on this generation, and on us, sink deep into our hearts. Those who established our liberty and our government are daily dropping from among us. The great trust now descends to new hands. Let us apply ourselves to that which is presented to us, as our appropriate object. We can win no laurels in a war for Independence. Earlier and worthier hands have gathered them all. Nor are there places for us by the side of Solon, and Alfred, and other founders of states. Our fathers have filled them. But there remains to us a great duty of defence and preservation; and there is opened to us, also, a noble pursuit, to which the spirit of the times strongly invites us. Our proper business is improvement. Let our age be the age of improvement. In a day of peace, let us advance the



arts of peace and the works of peace. Let us develop the resources of our land, call forth its powers, build up its institutions, promote all its great interests, and see whether we also, in our day and generation, may not perform something worthy to be remembered. Let us cultivate a true spirit of union and harmony. In pursuing the great objects which our condition points out to us, let us act under a settled conviction, and an habitual feeling, that these twenty-four States are one country. Let our conceptions be enlarged to the circle of our duties. Let us extend our idea over the whole of the vast field in which we are called to act. Let our object be, OUR COUNTRY, OUR WHOLE COUNTRY, AND NOTHING BUT OUR COUNTRY. And, by the blessing of God, may that country itself become a vast and splendid monument, not of oppression and terror, but of Wisdom, of Peace, and of Liberty, upon which the world may gaze, with admiration, forever!

The close of an address delivered by DANIEL WEBSTER, at the laying of the corner-stone of the Bunker Hill Monument, June 17, 1825.

1. What is the chief thought of this passage? What contrast is expressed in the first part of the paragraph?
2. In what different ways does Webster apply the idea of "our business is improvement"?
3. Show that the speech has the elements of pathos, pride, majesty. Show that the order of the speech is up to a climax.
4. Point out any words unusual to you; use them in sentences of your own.

**II. Qualities of Style.—Force.** It is the aim of a writer or speaker not only to be clear and if possible simple, but to be forcible; to make what he says tell. He

wants his reader not merely to understand what he says, but to feel it and remember it. Force in writing comes preëminently from strength of thought—the freshness and vigor of the message expressed. It depends also on the way in which every thought is expressed. Force seeks the expression suited to it, and modifies the writer's style in every aspect.

In expressing the very same thought, there are weak ways and there are strong ways.

If Cassio had said—"I have lost my reputation"—he would have expressed a thought simply and clearly, but without any special force. What he did say was:

"Reputation, reputation, reputation! I have lost my reputation!"

That was forcible.

**1. Amplification.**—We gain force by dwelling upon the idea, by repetition or by amplification of details.

Our proper business is *improvement*. Let our age be an age of *improvement*.

We cannot dedicate—we cannot consecrate—we cannot hallow this ground.

You cannot, you cannot conquer America.

The dogs did bark, the children screamed,  
Up flew the windows all.—"John Gilpin."

**2. Emphasis by Sentence Stress.**—Every sentence of any length shows varying degrees of emphasis (stress of the voice) on its parts. Mark the important words in any sentence in the address above. They will be found to have the stress of the voice.

Study this sentence:

You can't, *I venture to say it*—you cannot conquer America.

Note how we slip the phrase when it is unimportant into the middle of the sentence.

For the **opening** of the sentence is a favorite place for the emphatic word, as it is the first part heard.

*The brave men*, living and dead, who struggled here, have consecrated it.

*Life'*, I know not what thou art. *Ruin'* seize thee, ruthless king!

But the **close** of the sentence is also emphatic, for we can prepare for it and it is the last heard.

I would never lay down my arms—*never—never—never!*  
Government of the people, by the people, for the people *shall not perish from the earth.*

Her children rise up and call her *blessed'*.

Some sentences use both emphatic places.

*Peace'* hath her victories no less renowned than *war'*.

*Lay* the proud usurper *low!*

*Tyrants* fall in every *joe*,

*Liberty's* in every *blow*;

Let us *do'* or *die'!*

It follows, then, if the beginning and the end are emphatic places in the sentence, that the middle of the sentence is naturally unemphatic. Note, therefore, how naturally the less important words fall into the middle of the sentence.

As to conquest, *my Lords*, I repeat, it is impossible.

The brave men, *living and dead*, who struggled here, have consecrated it.

**3. Emphasis of Unusual Order.**—We notice the unusual. Any break, anything unusual, in the grammatical order of the sentence, gives emphasis to the part in an

unusual place. Compare the effect of the unusual and the usual order in:

Great and wonderful are Thy works'. (Thy works are great and wonderful.)

Sometimes we find the emphasis from an unusual order joined with the sentence stress to give great force.

*Flash'd* all their sabres *bare*! (All their bare sabres flashed.)

**4. Force by Figures of Speech.**—Sometimes the thought that seeks emphatic expression finds it in question (see p. 256) or exclamation (see p. 256) rather than in ordinary assertion.

What's in a name? (There is nothing in a name.)

Give me liberty or give me death! (I should rather die than not be free.)

By direct quotations:

And every one cried out "*Well done!*"

Force may seek to intensify the thought by **contrast** (p. 246), and **climax** (p. 255).

**5. Emphasis in the Paragraph.**—The principle of emphasis in the sentence holds in the paragraph. The opening sentence, unless plainly introductory, holds our attention. It can interest us in the paragraph to follow, of which it should give a forecast or prelude. Hence the opening sentence is usually **the topic sentence**. So, too, the last sentence of the paragraph is emphatic. It should be the summary or conclusion.

In oratory, the closing paragraph is called the **peroration**. Study the close of Chatham's address.

**EXERCISE 1.**—Render each of these sentences more emphatic by repeating the word or phrase to be made

stronger, or by amplifying it, or adding a contrast: 1. Freeze, thou bitter sky. 2. I chatter as I flow. 3. Truth is so difficult (add contrast). 4. "Come back, Horatius!" loud cried the fathers all. "Back, Lartius, Herminius, ere the ruin fall!" 5. As the horse ran away, there was a scene of confusion in the street (amplify). Such a pleasant cottage it was, with its . . . (amplify).

EXERCISE 2.—Alter the order of parts in the following sentences to secure better stress on the parts that should be emphasized. 1. Brave Horatius then spake out. 2. The whip goes crack! and we go off. 3. Earth praises God with her thousand voices. 4. A thing of beauty is forever a joy. 5. The rebel rides no more on his raids. 6. Gentleness makes a man when it weds with manhood. 7. The principal thing is wisdom, therefore get wisdom. 8. He did well whatever he did. 9. The road was a cattle-track that I followed. 10. These are Clan-Alpine's true warriors, and I am Roderick Dhu, Saxon. 11. You are a snob if you are ashamed of your poverty and blush for your calling. 12. The wind—a gale from the north-east—blew colder and louder.

EXERCISE 3.—Study Chatham's Speech for force, looking at the five forms in which force usually affects style.

EXERCISE 4.—Study Webster's peroration for force.

**III. Written Composition.**—1. Write an address suitable for delivery on: 1. Thanksgiving Day. 2. Washington's or Lincoln's Birthday. 3. At the unveiling of a statue to Columbus, Hudson, or some other discoverer. 4. The setting up of a tablet to the founder of the place you live in. 5. Farewell to School.

## CHAPTER XIII.—SPECIAL QUALITIES OF STYLE.

### LESSON LXXVII.

**I. Oral Composition.**—Discussion of modulation and symmetry.

**II. Qualities of Style.—Modulation.** Every sentence that departs from the simple grammatical order of the sentence does so for a reason. The reason may be to get a greater clearness, or force, or symmetry, or it may be to get a better fitting of the sentences into one another. This last aspect—the fitting of one sentence into another so that the thought of one sentence flows on easily into the next is termed **modulation**. The expectancy roused by one sentence is satisfied in the next. We go from thought to thought, clearly, easily, safely, as on stepping-stones. In general only familiarity with good writing, especially with good literature read aloud, helps us to master this quality of style.

**EXERCISE I.**—Read the following aloud to feel the smoothness of adjustment in the whole. Then study the form of each sentence after the first to see how the sentence has been formed to give modulation.

#### I.—PLANTING A TREE.

When we plant a tree, we are doing what we can to make our planet a more wholesome and happier dwelling place

for those who come after us, if not for ourselves. As you drop the seed, as you plant the sapling, your left hand hardly knows what your right hand is doing. But nature knows, and in time the power that sees and works in secret will reward you openly.

## II.—A POOR CHILD.

I know I do not exaggerate the scantiness of my resources or the difficulties of my life. I know that if a shilling were given me by Mr. Quinion at any time, I spent it on a dinner or a tea. I know that I worked from morning until night, with common men and boys, a shabby child. I know that I lounged about the streets, insufficiently and unsatisfactorily fed. I know that but for the mercy of God, I might easily have been, for any care that was taken of me, a little robber or a little vagabond.

—By CHARLES DICKENS. From "David Copperfield."

## III.—DORLCOTE MILL.

Now, I can turn my eyes toward the mill again, and watch the unresting wheel, sending out its diamond jets of water. That little girl is watching it, too. She has been standing on just the same spot, at the edge of the water, ever since I paused on the bridge; and that queer white cur with the brown ear seems to be leaping and barking in ineffectual remonstrance with the wheel; perhaps he is jealous, because his playfellow in the beaver bonnet is so rapt in its movement.

It is time the little playfellow went in, I think; and there is a very bright fire to tempt her—the red light shines out under the deepening gray of the sky. It is time, too, for me to leave off resting my arms on the cold stone of

this bridge. . . . Oh! my arms are really benumbed. I have been pressing my elbows on the arms of my chair, and dreaming that I was standing on the bridge in front of Dorlcote Mill, and seeing it as it looked one February afternoon many years ago.

—By GEORGE ELIOT. From "The Mill on the Floss."

**Symmetry.**—The sentence, like any other tool, should be well balanced. Every good writer has a feeling for the phrases of his sentence, their weight, their movement, their adjustment. Good sentences show a certain symmetry of structure and a rhythm of movement.

1. (1) The symmetry of construction may be only in simple words:

Forgive and forget.

(2) It may be in whole phrases:

He had come there *to speak to her*, and *speak to her* he would.

(3) It may extend to whole clauses.

All the brothers were valiant, and all the sisters virtuous.

Symmetry of construction in words, phrases, or clauses is called **balance** (see p. 259), and a sentence with symmetrical construction is called a **balanced sentence**.

2. It may be found in successive sentences in the paragraph, when the successive sentences have a common bearing. Study the symmetry of construction in the following:

Woe unto them that call evil good, and good evil; that put darkness for light, and light for darkness: that put bitter for sweet, and sweet for bitter! Woe unto them that are wise in their own eyes, and prudent in their own sight! Woe unto them that are mighty to drink wine, and men of strength to mingle strong drink: which justify the wicked for reward, and take away the righteousness of the righteous from him!



This is called **parallel construction** in the paragraph.

The sense of modulation, for balance, for rhythm, is the chief source of the pleasing music of good prose, called **melody**. The composition, as we say, runs smoothly, or reads well.

**EXERCISE 2.**—Point out instances of symmetry or contrast in each of the following. Try each sentence without contrast, and note the difference in the force: 1. The worse the carpenter, the more the chips. 2. The paths of glory lead but to the grave. 3. I naturally hate the face of a tyrant. The farther off he is removed from me, the better pleased am I. 4. Truth forever on the scaffold, wrong forever on the throne. 5. The poorer the guest, the better pleased he is at being well treated. 6. We thought her dying when she slept, and sleeping when she died. 7. A Christmas frost had come at mid-summer; a white December storm had whirled over June; ice glazed the apples, drifts crushed the glowing roses; on hay-field and corn-field lay a frozen shroud! Lanes which last night blushed full of flowers, to-day were pathless with untrodden snow; and the woods, which twelve hours since waved leafy and fragrant as groves between the tropics, now spread, waste, wild, and white as pine forests in wintry Norway.

**EXERCISE 3.**—Study the following to see how the sentences show symmetry, or force, or both: 1. Blow, blow, thou bitter wind. 2. A living dog is better than a dead lion. 3. O where and O where is your Highland laddie gone? 4. Talent is that which is in a man's power; genius is that in whose power a man is. 5. Charity beareth all things, believeth all things, hopeth all things endureth all things. 6. I were better to be eaten to death

with a rust than to be scoured to nothing with perpetual motion. (Falstaff.)

7. Thrice looked he at the city;  
Thrice looked he at the dead;  
And thrice came on in fury,  
And thrice turned back in dread.

8. One Sunday I went with Titbottom a few miles into the country. "Thank God," exclaimed Titbottom suddenly, "I own this landscape." "You?" returned I. "Certainly," said he. "Why," I answered, "I thought this was part of Bourne's property!" Titbottom smiled. "Does Bourne own that sun and sky? Does Bourne own the golden lustre of the grain or the motion of the wood? Does Bourne own that sailing shadow there? Bourne owns the dirt and fences; I own the beauty that makes the landscape."

**III. Written Composition.—1.** Write out in good prose the speech of Henry V at Agincourt.

Read Shakespeare, "Henry V," IV, iii.

Picture the situation. Then give the speech in the first person.

2. Write out as if you were making the speech: 1. The address of Henry V to his soldiers before Harfleur ("Henry V," Act III, Sc. 1). 2. The speech of Brutus to the citizens of Rome, or in briefer form, Mark Antony's ("Julius Cæsar," Act III). 3. Shylock's defence of himself ("Merchant of Venice," Act III), or Portia's plea for mercy (Act IV).

3. Write a speech on the (supposed) news of an armed invasion of America, by the Japanese or other foreign nation.

4. 1. The Appeal a Tired Clock made to Father Time.  
2. A Plea for Kindness to Animals.
5. 1. Turn the following into speeches: 1. "My Country, 'tis of Thee." 2. "Work for the Night is Coming." 3. Longfellow's "Psalm of Life."

## LESSON LXXVIII.

**I. Oral Composition.**—Discussion of the Picturesque.

**II. Qualities of Style—Picturesqueness.**—One of the charms of a good style is the fresh, vivid images it presents to the mind. This picturesqueness of style shows itself in various ways.

1. Concreteness. (See p. 213.)
2. It may be that the writer feels vividly the color of objects and adds touches that light up the description.

**EXERCISE 1.**—Study this little picture of:

### A FARM HOUSE.

They were thinking of their gray farm house, high on a long western slope, with the afternoon sun full on its face, the old red barn, the pasture, the shaggy woods that stretched far up the mountain side.

3. It may be that the speaker feels especially the spell of some concrete objects about which are associated the deepest emotions—the house, the cradle, the flag. A sudden vivid concrete picture of such an object may create a powerful impression.

**EXERCISE 2.**—Study this passage:

## THE COLORS OF THE REGIMENT.

The subjugation of the robber tribes of the Cutchee Hills was one of the most noteworthy exploits of Sir Charles Napier's work in India. They dwelt secure and unsubdued in a deep valley, surrounded by precipitous mountains, traversed only by two or three dizzy mountainous roads. That mountain side had to be scaled. It was out of reason to order men on a service so perilous. Only volunteers could do it.

Now the Sixty-fourth Bengal Infantry had recently mutinied; they were in disgrace; their colonel had been cashiered, their flag, the centre and glory of the regiment, taken away from them. A hundred men of this disgraced regiment volunteered. Napier's eye kindled as he saw them step from the ranks. "Soldiers of the Sixty-fourth, your colors are on the top of yonder hill!"

4. It may be that the writer has the dramatic imagination and can see and represent the persons of the story in significant scene and action.

EXERCISE 3.—Study this picture—the concreteness of scene and actions; note the dramatic method used.

## THE SONG OF THE JEWS IN CAPTIVITY.

By the rivers of Babylon, there we sat down, yea we wept, when we remembered Zion. We hung our harps on the willows in the midst thereof, for they that carried us away captive required of us a song, saying, Sing us one of the songs of Zion. How shall we sing the Lord's song in a strange land? If I forget thee, O Jerusalem, let my right hand forget her cunning.

**III. Written Composition.**—1. Study the picture of "A Winter Night," p. 24. Imagine the animal story that would account for the scene. Develop picturesquely the details. Draw up an outline. Write the story.

2. Develop the theme and write on: 1. Before the Rain and After the Rain. 2. Daybreak in the City (or in the Country.) 3. A Windstorm (on land or at sea). 4. A Marsh, or Swamp, or Forest, or Prairie.

3. 1. A Storm at Sea. 2. A Bull Fight. 3. The North Pole. 4. The Woods at Night. 5. What Goes on in the Woods. 6. Yesterday's Storm. 7. Monday, Washday. 8. Ironing Day. 9. Moving Day. 10. Autumn Changes.

4. 1. A Harvest Day in Minnesota. 2. A Visit to the "Evangeline" Country. 3. A Day in the Thousand Islands. 4. The Hudson River. 5. New York Harbor in a Fog. 6. New Orleans. 7. Quebec.

Topics of local interest should take the place of such of these as are not familiar.

5. Describe a house you have lived in and cared for.  
6. Recollections of the Attic of our Old House.  
7. Our School. (Its appearance; its history; its maintenance; its purpose for me.)

## LESSON LXXIX.

**I. Oral Composition.**—Discussion and study of Pathos.

**II. Qualities of Style.**—Pathos. Writing that appeals to the tender or sorrowful feelings has the quality of pathos. The writer takes those subjects that have in them the elements of sympathy and tenderness—the rela-

tions of playmates, comrades, lovers, the feelings of religion, of home, of country—and he treats them so as to touch our own feelings of tenderness and loving kindness. Or, he takes those elements of life that involve the sense of loss—the death or absence of those we love, exile from country, the passing away of great men and great ages, the ruins of great buildings, the decay of nations, the inevitable changes in life itself. These are some of the griefs of humanity that give rise to the sorrowful feelings of pathos. The writer treating these things seeks some solution, some refuge, and he finds it in the emotion of pity, tenderness, love, in whatever may assuage the pain of loss. The sense of loss is thus merged into a greater emotion that conquers the pain—the sense of love or peace, the magnanimity of spirit, the power of fate, the glory of a far-reaching view of human destiny.

**EXERCISE 1.**—Study the elements of pathos and how they are expressed in the following passage. Dickens is describing the passing away of Mrs. Dombey at the birth of her son Paul:

“The doctor gently brushed the scattered ringlets of the child aside from the face and mouth of the mother. Alas, how calm they lay there; how little breath there was to stir them!

“Thus, clinging fast to that slight spar within her arms, the mother drifted out upon the dark and unknown sea that rolls round all the world.”—“*Dombey and Son.*”

**EXERCISE 2.**—Study the elements of pathos in the following. Gray describes the village churchyard:

“Beneath those rugged elms, that yew-tree’s shade,  
Where heaves the turf in many a mouldering heap,

Each in his narrow cell forever laid,  
The rude forefathers of the hamlet sleep."

**EXERCISE 3.**—Study the elements of pathos in the following. Irving turns from Westminster Abbey as he sees it to the thought of how time may change it:

"What, then, is to insure this pile which now towers above me from sharing the fate of mightier mausole'ums? The time must come when its gilded vaults, which now spring so loftily, shall lie in rubbish beneath the feet; when, instead of the sound of melody and praise, the wind shall whistle through the broken arches, and the owl hoot from the shattered tower—when the garish sunbeam shall break into these gloomy mansions of death, and the ivy twine round the fallen column and the foxglove hang its blossoms about the nameless urn, as if in mockery of the dead. Thus man passes away; his name perishes from record and recollection, his history is as a tale that is told, and his very monument becomes a ruin!"—"Westminster Abbey," in "The Sketch Book."

**III. Written Composition.**—1. Tell the story of Brown-ing's "Incident of the French Camp."

2. Tell the story in one of the following poems: 1. "The Three Fishers" (Charles Kingsley). 2. "The Wreck of the *Hesperus*" (Longfellow). 3. "The Charge of the Light Brigade" (Tennyson). 4. "Lucy Gray" (Wordsworth). 5. "Excelsior" (Longfellow). 6. "The Lord of Burleigh" (Tennyson). 7. "The Lady of Shalott" (Tennyson). 8. "Lord Ullin's Daughter" (Campbell). 9. "Casabianca" (Mrs. Hemans). 10. "In the Tunnel" (Bret Harte). 11. "Dickens in Camp" (Bret Harte).

12. "Little Boy Blue" (Eugene Field). 13. "The Reverie of Poor Susan" (Wordsworth). 14. "Auld Robin Gray" (Lady Lindsay).

3. 1. Sad Aspects of Life in a City. 2. The Country Churchyard. 3. The Last of the Old Year. 4. The Passing of the Indian. 5. The Boy of No Account. 6. An Abandoned Mill (or Farm, or Village).

4. Tell a short story suggested by the title "The Empty Saddle."

## LESSON LXXX.

**I. Oral Composition.**—Discussion and study of Humor.

**II. Qualities of Style.—Humor.** The realization in speech of the ludicrous, droll, amusing phases of life and thought makes humor. Humor shows itself both in the material the writer chooses to deal with, and in the treatment he gives to his topic. When humor is intellectual and brief, it is called **wit**. The **pun**, the **epigram**, the **lampoon**, the **parody**, are forms of wit. Humor, proper, is apt to be diffused, genial, sympathetic; it loves while it laughs.

**EXERCISE 1.**—Point out the wit or humor in the following: 1. The poet asks for bread and the world gives him a stone. 2. My landlord has retired to Edmonton on twenty-five pounds a year and one anecdote (Lamb). 3. (After reading the inscriptions on tombstones) "Sister, where are all the bad people buried?" 4. The miser wept to think what his funeral would cost. 5. We have to put up with our relations, like the nose on our face, because



it is our own flesh and blood. 6. The old lady had a face that betokened the perpetual smack of lemon. 7. He retired to an attic to write, to the company of an ink-well and a table. 8. The Chief Justice—"Your means are slender and your waste is great." Falstaff—"I wish it were otherwise. I wish my means were greater and my waist slenderer." 9. "Ladies and gentlemen, as there is nobody here, I'll dismiss you all. The performance will not be performed, but will be repeated to-morrow night."

10. His death which happened in his berth,  
At forty odd befell;  
They went and told the sexton, and  
The sexton toll'd the bell.

EXERCISE 2.—Point out each aspect of humor and pathos in "The Cratchits' Christmas Dinner."

#### THE CRATCHITS' CHRISTMAS DINNER.

Up rose Mrs. Cratchit, Bob Cratchit's wife, dressed out but poorly in a twice-turned gown, but brave in ribands which are cheap and make a goodly show for sixpence; and she laid the cloth assisted by Belinda Cratchit, second of her daughters, also brave in ribands; while Master Peter Cratchit blew the fire, until the slow potatoes, bubbling up, knocked loudly at the saucepan lid to be let out and peeled.

Then in came little Bob, the father, with at least three feet of comforter, exclusive of the fringe, hanging down before him; and his threadbare clothes darned up and brushed, to look seasonable; and Tiny Tim upon his shoulder. Alas for Tiny Tim, he bore a little crutch, and had his limbs supported by an iron frame!

Bob, turning up his cuffs, as if, poor fellow, they were capable of being made more shabby—compounded some hot mixture in a jug with gin and lemons, while Master Peter and the two ubiquitous young Cratchits went to fetch the goose, with which they returned in high procession.

Mrs. Cratchit made the gravy (ready beforehand in a little saucepan) hissing hot; Master Peter mashed the potatoes with incredible vigor; Miss Belinda sweetened up the apple sauce; Martha dusted the hot plates; Bob took Tiny Tim beside him in a tiny corner at the table; the two young Cratchits set chairs for everybody, not forgetting themselves, and mounting guard upon their posts, crammed spoons into their mouths, lest they should shriek for goose before their turn came to be helped. At last the dishes were set on, and grace was said. It was succeeded by a breathless pause, as Mrs. Cratchit, looking slowly along the carving knife, prepared to plunge it in the breast; but when she did, and when the long-expected gush of stuffing issued forth, one murmur of delight arose all round the board, and even Tiny Tim, excited by the two young Cratchits, beat on the table with the handle of his knife, and feebly cried Hurrah!

There never was such a goose. Its tenderness and flavor, size and cheapness, were the themes of universal admiration. Eked out by the apple sauce and mashed potatoes, it was a sufficient dinner for the whole family, and the young Cratchits in particular were steeped in sage and onion to the eyebrows! But now, the plates being changed by Miss Belinda, Mrs. Cratchit left the room alone—too nervous to bear witnesses—to take the pudding up and bring it in.

Suppose it should not be done enough! Suppose it should break in turning out! Suppose somebody should have got over the wall of the back yard, and stolen it, while they were merry with the goose—a supposition at which the two young Cratchits became livid! All sorts of horrors were supposed.

Hallo! A great deal of steam! The pudding was out of the copper. A smell like a washing-day! That was the cloth. A smell like an eating house and a pastry cook's next door to each other, with a laundress's next door to that! That was the pudding. In half a minute Mrs. Cratchit entered: flushed, but smiling proudly: with the pudding like a speckled cannon-ball, so hard and firm, blazing in half a quartern of ignited brandy, and bedight with Christmas holly stuck into the top.

Oh, a wonderful pudding! Everybody had something to say about it, but nobody said or thought it was at all a small pudding for so large a family. It would have been flat heresy to do so. Any Cratchit would have blushed to hint at such a thing.

At last the dinner was all done, the cloth was cleared, the hearth swept, and the fire made up. The compound in the jug being tasted was considered perfect, apples and oranges were put upon the table, and a shovelful of chestnuts on the fire. Then all the Cratchit family drew round the hearth, in what Bob Cratchit called a circle, meaning half a one; and Bob served out the hot stuff from the jug with beaming looks, while the chestnuts on the fire sputtered and cracked noisily. Then Bob proposed:

“A Merry Christmas to us all, my dears. God bless us!”

Which all the family reëchoed.

"God bless us every one!" said Tiny Tim, the last of all.

—By CHARLES DICKENS. From "The Christmas Carol." The whole story may with advantage be read to the class.

**III. Written Composition.**—1. Write in the spirit of "The Cratchits' Christmas Dinner," on one of the following: 1. How Santa Claus Got Ready for Christmas. 2. How ——— Got a Christmas Tree. 3. Why Santa Claus Came Late to the ———. 4. Thanksgiving Day at ———. 5. A Family Party. 6. An Adventure on Hallowe'en. 7. Winter Fun. 8. A Coasting (or Skating) Party.

2. 1. The Adventures of a Silver Quarter, or a Newspaper, or a Valentine. 2. The Reflections of a Street Lamp, or of a Mirror. 3. The Recollections of a Piano or of a Violin.

3. 1. Summarize Sergeant Buzfuz's address, or the story of the Skating Party ("Pickwick Papers"). 2. Tell the story of "The Well of St. Keyne" (Southey). Or 3. "John Gilpin" (Cowper).

4. Study the frontispiece of this book. Draw up an outline of the details of the scene, noting all the picturesque elements. Write the story suggested by the picture.

## SOURCE BOOKS FOR COMPOSITION.

### FABLES:

Thomas James. *Fables of Æsop*. La Fontaine. *Fables*.

### FAIRY TALES AND FOLK LORE:

Mrs. Craik (D. M. Mulock). *The Fairy Book*.

H. E. Scudder. *Fables and Folk Stories* (2 pts.) *Book of Legends*.

Mrs. Burton Harrison. *The Old-Fashioned Fairy Book*.

### CLASSICAL MYTHOLOGY AND BIOGRAPHY:

Lempriere. *Classical Dictionary*. Or, Smith. *Classical Dictionary*.

### STORIES OF THE SAINTS:

Mrs. Molesworth. *Stories of the Saints for Children*.

### NATURE STUDY:

F. L. Holtz. *Nature Study*.

### POEMS AND PROSE FOR READING TO THE CLASS:

Harris and Gilbert. *Poems by Grades*. Vol. I for Grades I, II, III,

IV. Vol. II for Grades V, VI, VII, VIII.

"Ingpen." *One Thousand Poems for Children*.

J. P. McCaskey. *Lincoln Literary Collection*.

### PICTURES FOR COMPOSITION THEMES:

The Cosmos Pictures Co., 119 West 25th Street, New York City.

The Perry Pictures, Boston, Mass.

### HISTORY, VOYAGES AND EXPLORATIONS:

Charlotte M. Yonge. *A Book of Golden Deeds*.

Gordy. *Leaders and Heroes. American Explorers. Colonial Days*.

A. B. Hart. *Source Readers in American History*.

A. Machar and T. G. Marquis. *Stories of New France*.

### EXPOSITION:

Mitchill and Carpenter. *Exposition in Class-Room Practice*.

### PROCESSES OF MANUFACTURE, ETC.:

*Young Folks' Cyclopædia*.

### ARGUMENTATION AND PERSUASION:

Lamont. *English Composition*.

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